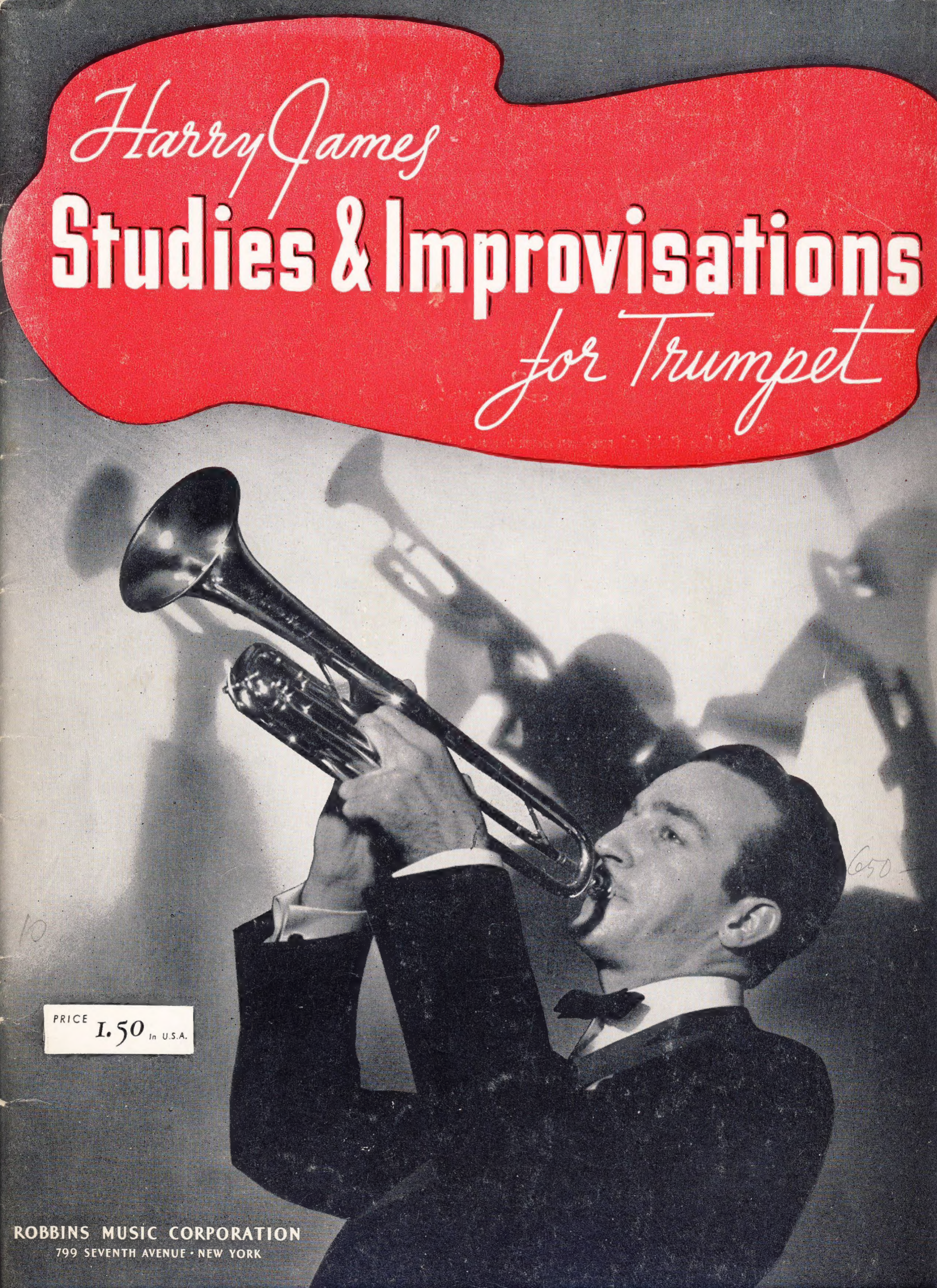
Harry James
Studies & Improvisations
for Trumpet



PRICE 1.50 In U.S.A.

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE · NEW YORK

Foreword

In the field of modern dance music the art of improvising affords one of the finest opportunities for a singular satisfying musical experience. An improvisation in "swing style" has the power to charm or thrill the listener as well as the performer. This power of affecting the musical senses has been one of the strongest factors in the inevitable rise of "Swing".

The purpose of this book is to offer a progressive method of study to the student desirous of acquiring a distinctive style of playing both rhythmically and melodically. It is not an instructor's method dealing with fundamentals. On the contrary, it is designed for the student having already attained a certain degree of technical knowledge and facility in the playing of the trumpet.

A careful consideration of the following studies and improvisations in this book, combined with diligent practice, will definitely contribute not only to the student's ability on the trumpet, but also to his appreciation of this phase of music.

The Publishers

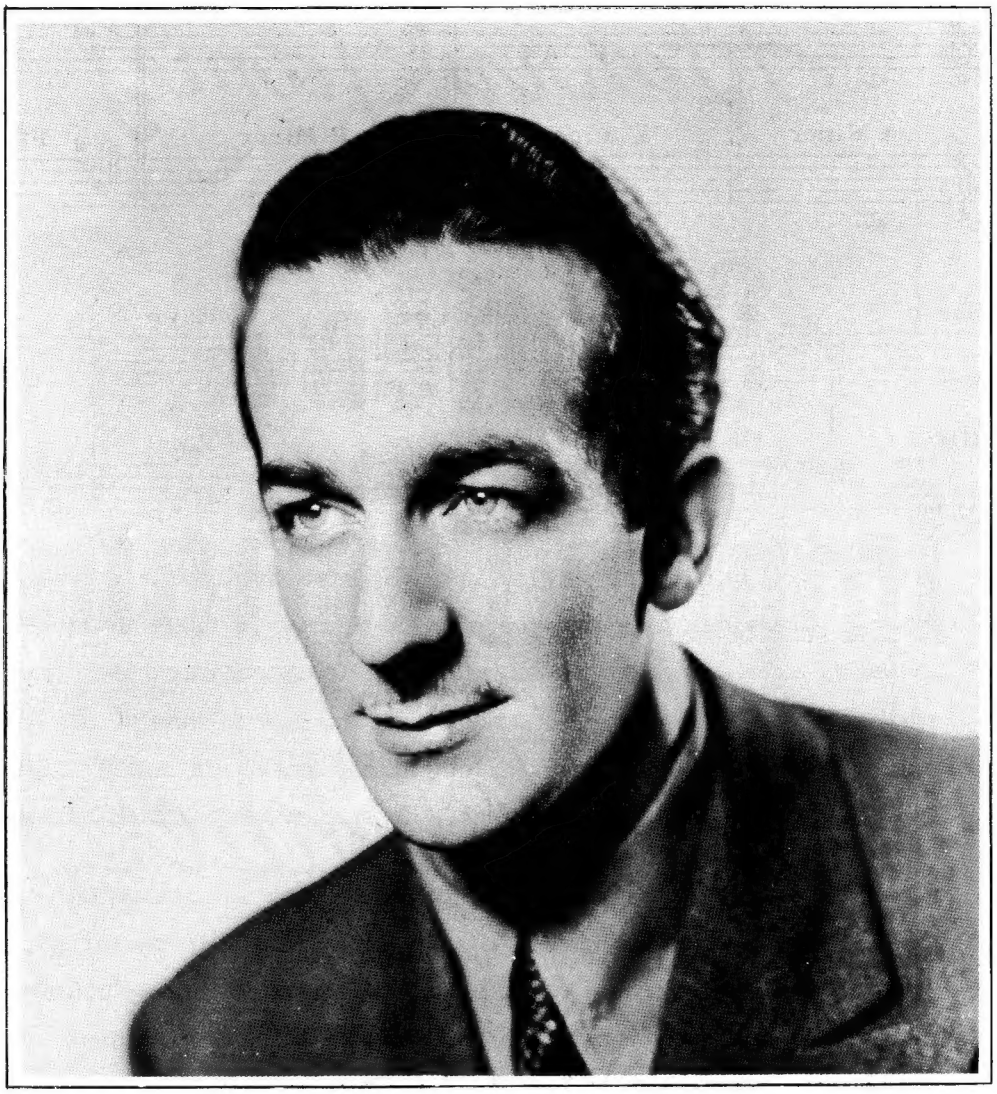
Harry James

Studies & Improvisations for Trumpet

Edited by Elmer F. Gottschalk

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE · NEW YORK

Copyright 1939 ROBBINS MUSIC CORPORATION
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit.

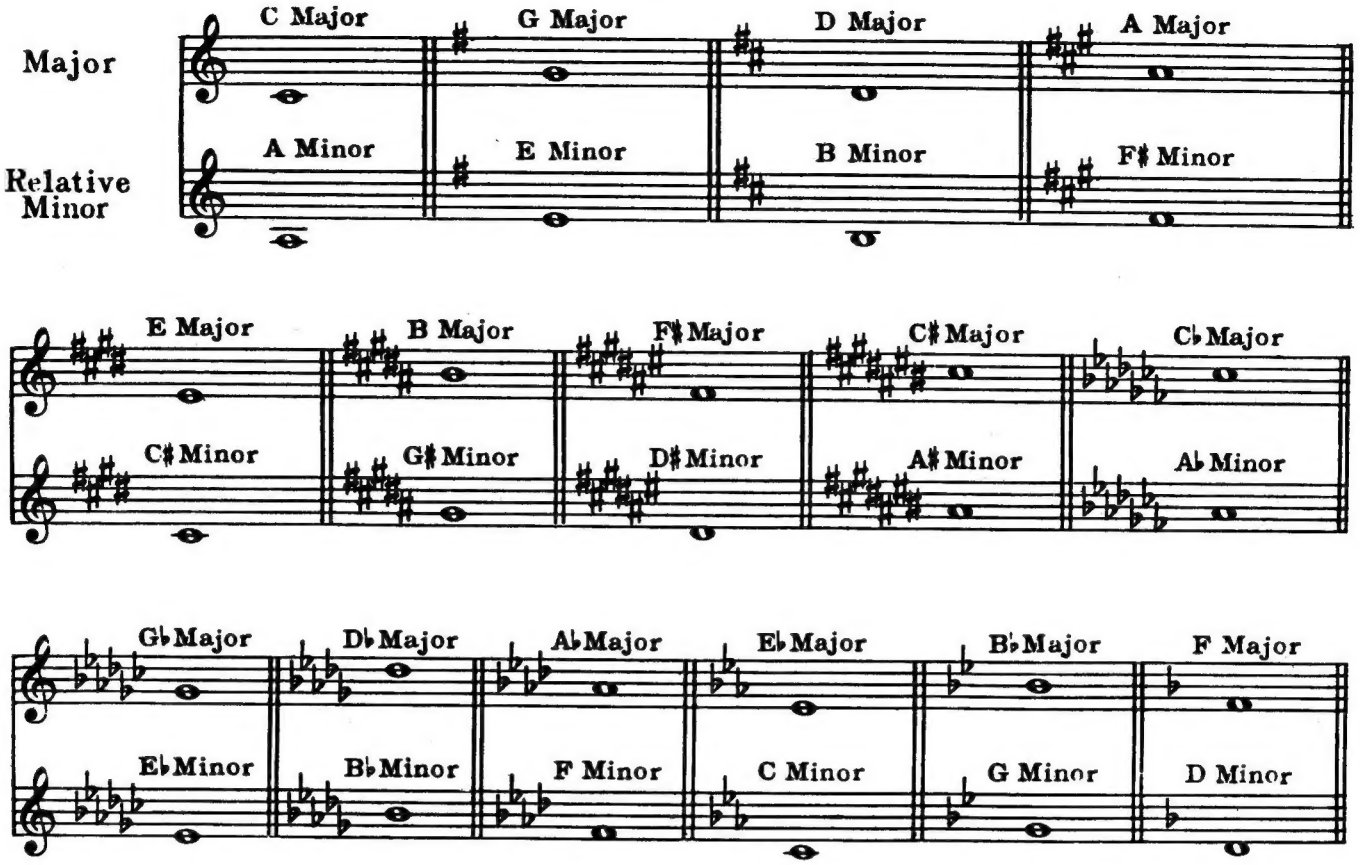


HARRY JAMES was born right into the show business in Albany, Georgia, on the Ides of March, 1916. His father was director of the circus band and his mother a performer in the same show. Harry comes by his talent quite naturally because he was raised in back of the bandstand.

Harry trouped with his family for the first fourteen years of his life, and it is interesting to note that he played drums before taking up the cornet. He was featured as a child prodigy when only four years old, and was thoroughly capable of taking over the drummer's job when occasion demanded it.

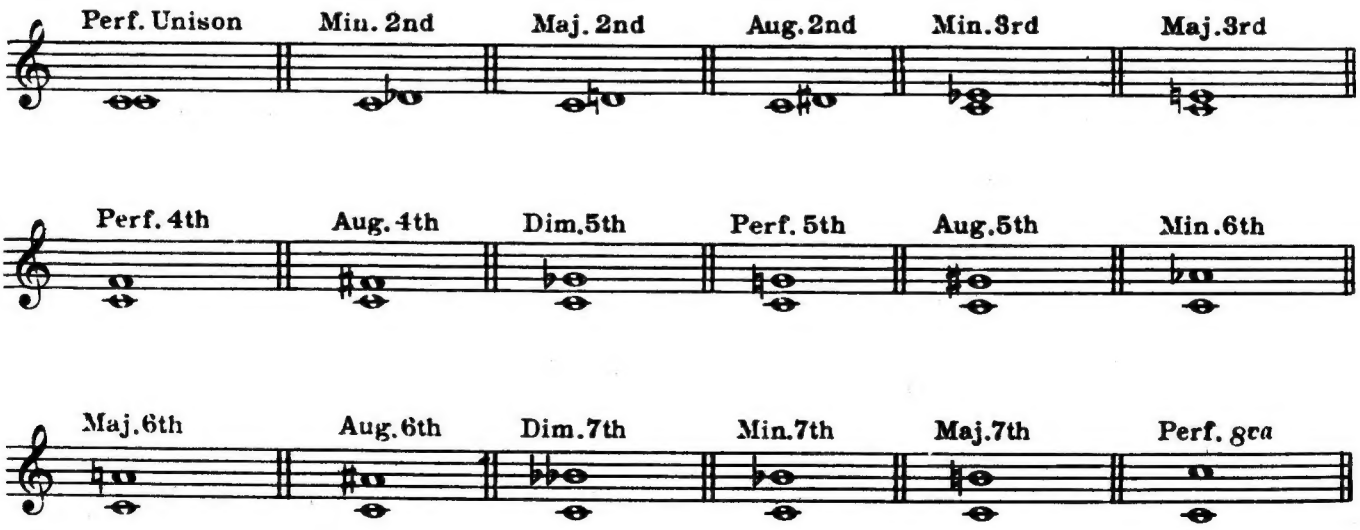
In the Spring of 1927 Harry's father, himself a trumpeter, began to teach the boy trumpet. This suited Harry better than drums, and within two years he was substituting for his father. He continued his trumpet studies while his family wintered in Beaumont, Texas, and often soloed with the high school band.

In 1932 he left home to answer the call of Le Jazz Hot, and joined the orchestra of Joe Gill in Galveston. He found this to be his calling, and from then on continued his climb to the top in popular music. On Xmas day, 1936, he got a call from Benny Goodman and the rest is musical history.



INTERVALS

An interval is the distance from one note to another. It is *Major* or *Perfect* if both notes are in the same key, and Minor, Diminished, or Augmented if not!



To determine the kind of interval formed by any two given notes, consider the lower as the key note and follow the foregoing definition and table.

CHORDS AND THEIR INVERSIONS

I. A chord is a succession of three or more notes sounded simultaneously and named according to the various degrees of the scale:

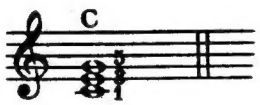
NAMES AND DEGREES OF THE SCALE

I .....Tonic (keynote) chord
II .....Super-tonic "
III .....Mediant "
IV .....Sub-dominant "
V .....Dominant "
VI .....Sub-mediant "
VII .....Leading-tone "

In addition, chords are also named *major, minor, diminished, augmented, sixth, seventh, ninth,* etc., according to the number of notes and kind of intervals included in each chord.

II. A chord may be built upon any note.

(1) Major (common) chord.



C Major

(The numbers 1, 3, and 5 indicate the intervals used, of which 1-3 is a *major third* and 1-5 is a *perfect fifth.*)

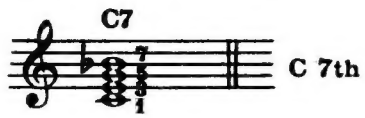
(2) Minor (common) chord.

C Minor

(1-3 is a *minor third* and 1-5 is a *perfect fifth.*)

(3) Seventh (Major or Minor) chord.

NOTE:—A chord is either major or minor depending upon whether the interval of a third (1-3) is major or minor.

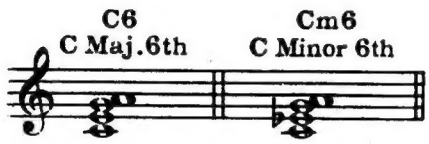


(*Major third, perfect fifth, and minor seventh.*)

(*Minor third, perfect fifth, and minor seventh.*)

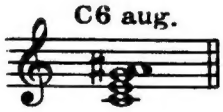
(4) Sixth chord.

A sixth chord is formed by adding the sixth note from the root to a common triad. The sixth chords most commonly used are:



C6 = *Major third, perfect fifth, and major sixth.*

CM6 = *Minor third, perfect fifth, and major sixth.*



(*Major third, perfect fifth, augmented sixth.*)

(5) Ninth and thirteenth chords.

(a) A ninth chord is formed by adding a note nine steps (in the scale) above the root, or bottom note, of a seventh chord.

(b) A thirteenth chord is formed by adding a note thirteen steps above the root of a ninth chord.

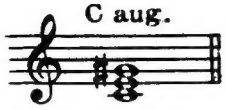
(6) Diminished chord.

(a) A diminished chord is formed by a series of minor thirds. There are only three diminished chords (the root depends upon the key and chord progression):

(*Minor third, diminished fifth, and diminished seventh.*)

(7) Augmented chords.

Unless a 6 aug. is indicated, the word augmented (or aug.) directly affects only the interval of a fifth in the chord. It raises the fifth a half step, thus making an interval of an augmented fifth.



III. Chord progression.

In learning to improvise, the student must have some understanding of the laws or rules governing chord progression. To facilitate learning the names and signs "tonic" (I), "dominant" (V), etc. are used. (See table of names and degrees of the scale.)

(1) The chordal frame-work of any composition in general consists of I IV V_7 I.

(2) A good conception of the use of chords in a given key may be obtained from the following table:

Chords	*Number of Times Used*
I (tonic)	
IV (sub-dominant)	Very Frequently
V (dominant)	
VI (sub-mediant)	
II (super-tonic)	Frequently
III (mediant)	
VII (leading-tone)	Infrequently

(3) A composition almost invariably will start and end on the tonic, ending with what is called a full cadence (V_7I or IV I).

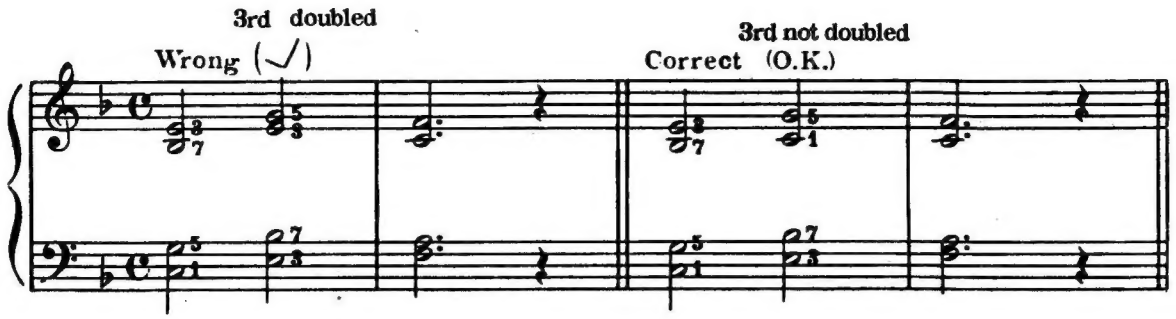
(4) The chords to be used in the body of a composition depend, of course, upon the melody and the chords desired by the composer.

(5) In changing from one chord to the next, tones that are "common" to both chords should be carried over by the *same voice* if the melody will permit.

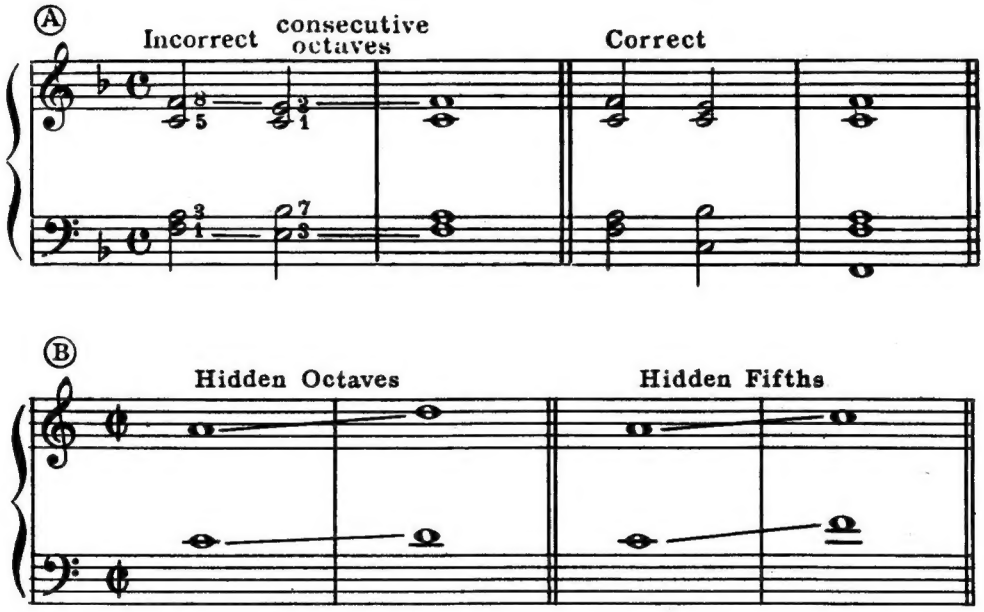
The note common to both chords is G!

(6) The third (note) of a chord will generally resolve up to the nearest note of the next chord; likewise the seventh will resolve down. (In the foregoing example the third (B) of the V_7 chord resolves up to C of the I chord; the seventh (F) of the V_7 chord resolves down to the E of the I chord.)

(7) When the question of doubling a note arises, always remember that *thirds, sevenths,* and *ninths* are not to be doubled; double the root or the *fifth.*



(8) Consecutive or hidden octaves and fifths between voices (or parts) should be avoided.



At Ⓑ , harmony in parallel motion with the bass causes a *hidden octave* between the bass and the upper voice, and a *hidden fifth* between the bass and middle voice. Voices should move in contrary motion whenever possible.

(9) Alteration of any of the chords is permissable, depending upon the player's or composer's preference.

(The foregoing rules are not to be accepted as infallible, but they are given in the hope that they will serve the student as a guide and foundation and to stimulate an interest for a more advanced study of the principles of harmony!)

IV. Inversions of chords.

When a chord is inverted it means that some note (of the chord) other than the root i in the bass (bottom note).

The following studies are given for two reasons:

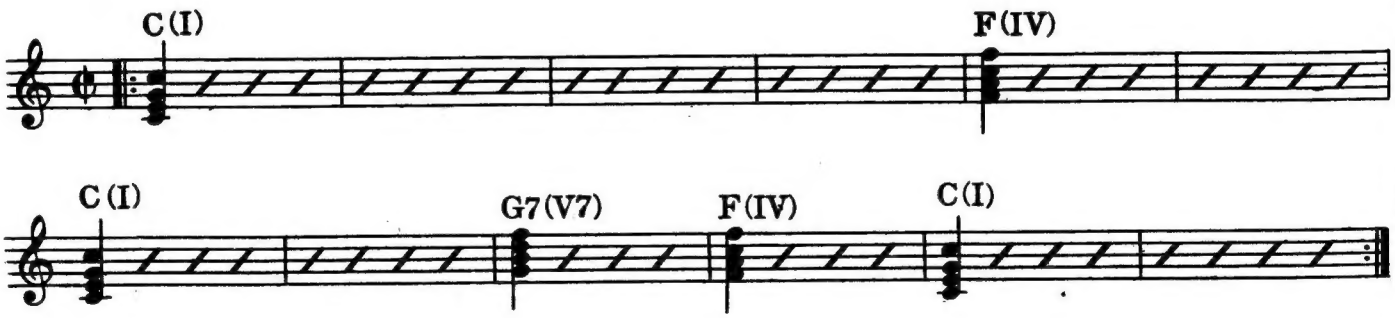
(1) To acquaint the student with some of the more important rhythmic figures used in "swing" improvisations;

(2) To establish a feeling for chord progression.

The first group consists of simple *arppeggio figures,* the second deals with *syncopation,* and the third is a combination of both, introducing also the *added tones* (tones added to the fundamental chord notes) and *passing tones.* These studies are built upon the succession of chords known universally to "swing" musicians as "the blues."

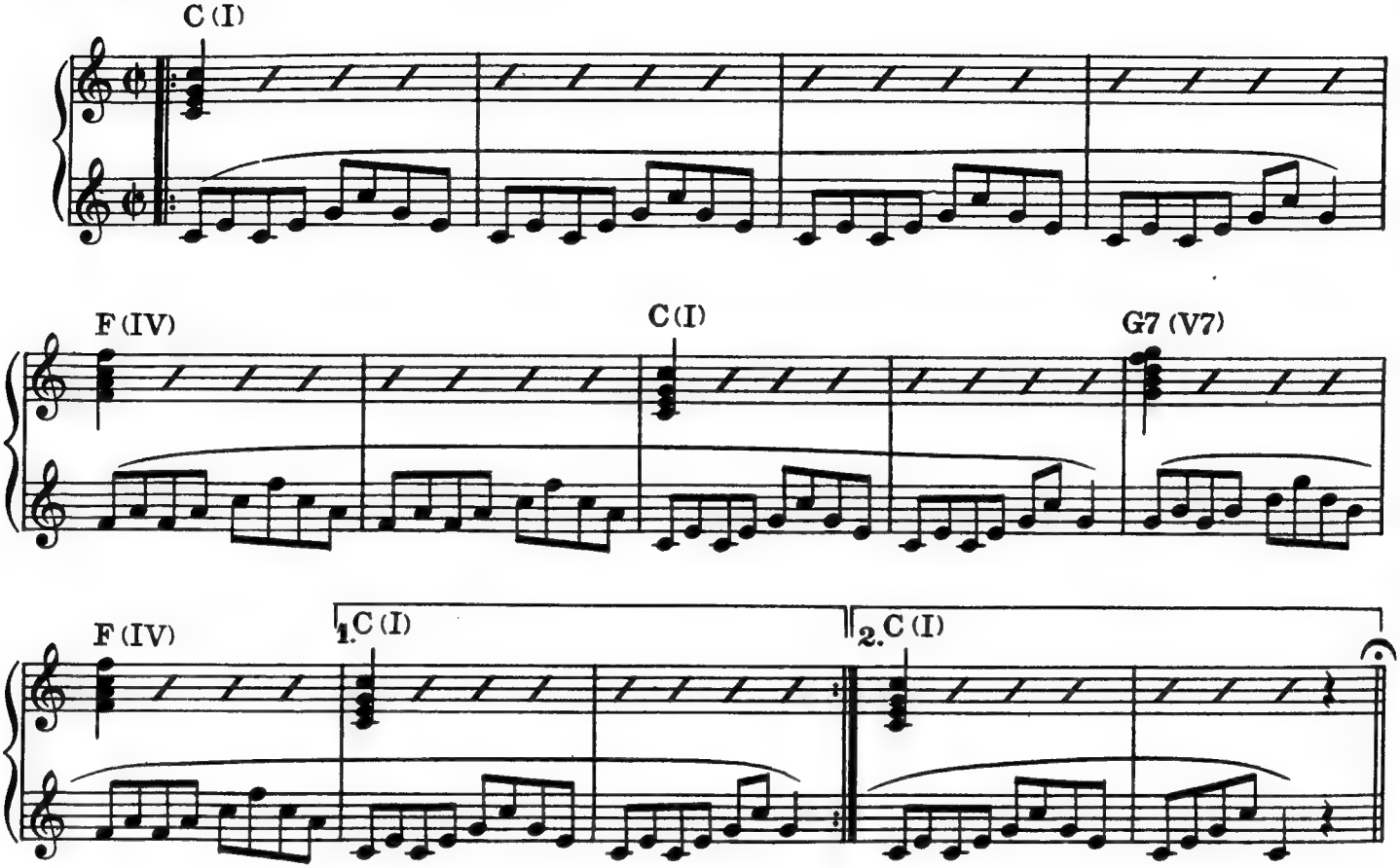
We must bear firmly in mind that the three-fold root of music is Melody, Harmony, and Rhythm. Our purpose is to integrate these three elements to such an extent that our whole personality is charged with rhythmic power. It is this power which stimulates the creative ability in the musician, and allows subconscious freedom while extemporizing.

All chords indicated are in the transposing keys of the instrument and are given in 12-measure form. The chords used in the progressions may vary, but they follow a general pattern, as indicated below.

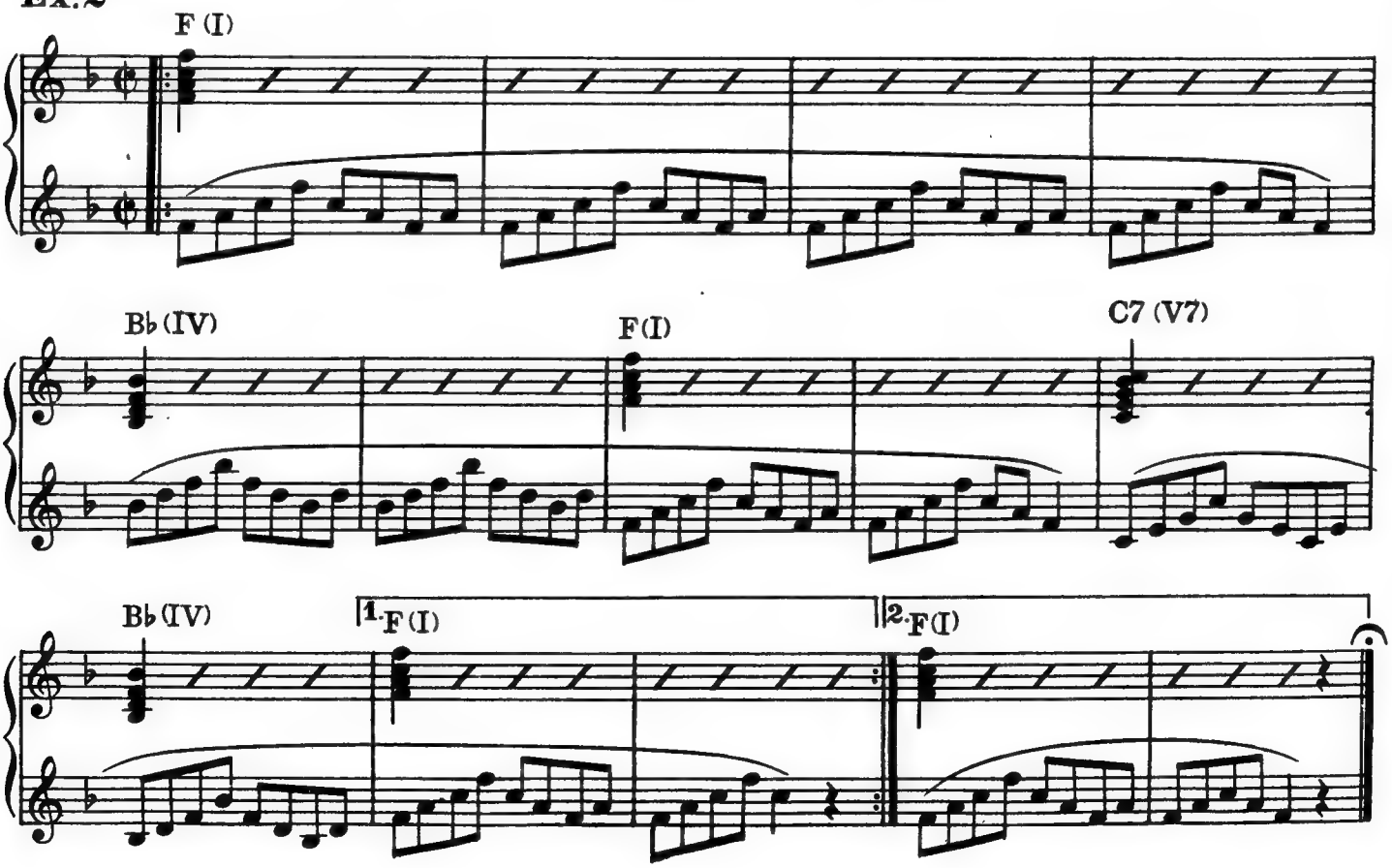


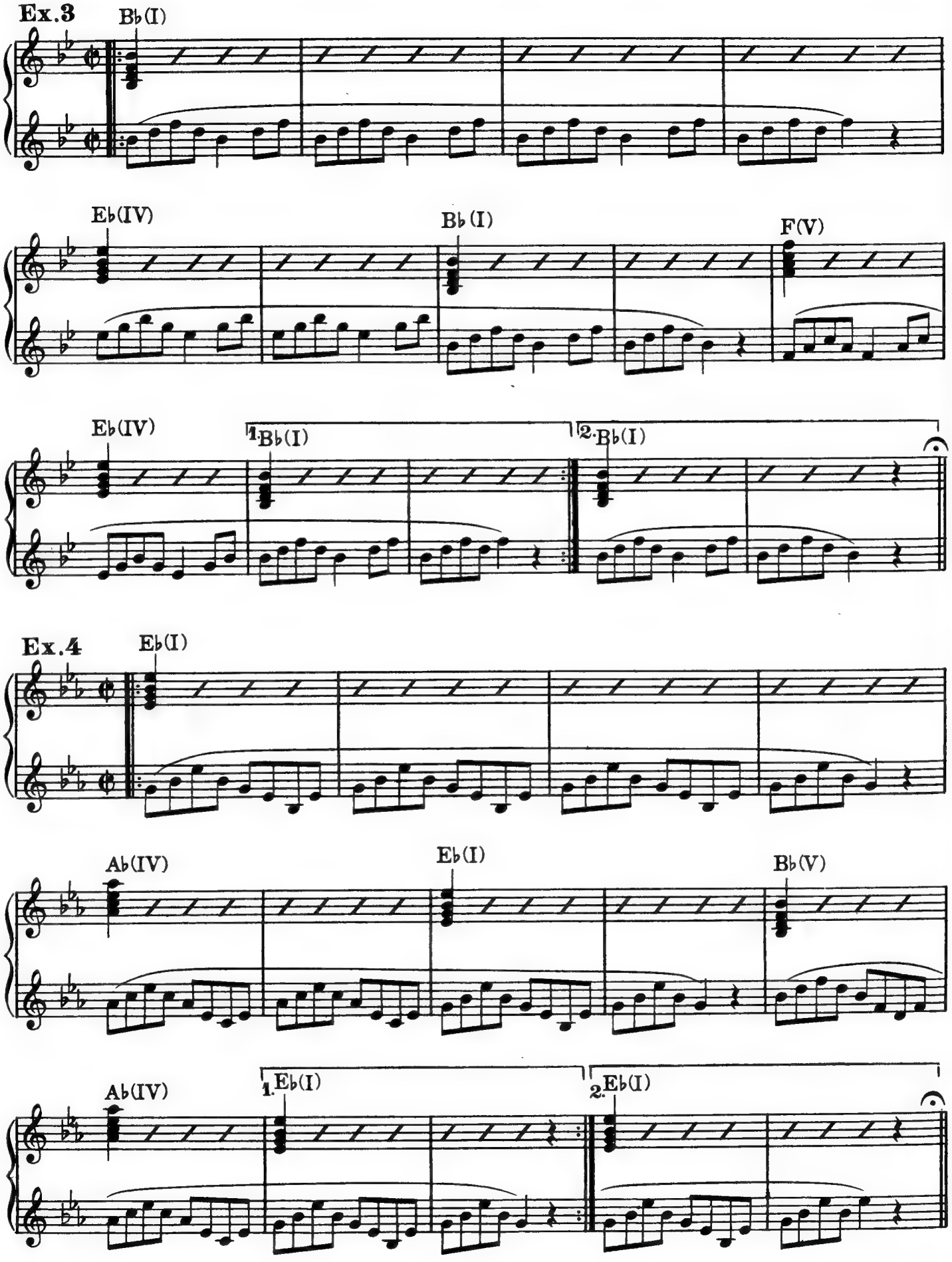
The first group of eight studies are simple arpeggio phrases and are given for the purpose of developing a flowing style of playing. Perfecting a system of legato tonguing is an important step and should be considered as one of the first requirements in a study of improvising. Play the following studies in a relaxed manner being careful to breathe only at the beginning of each phrase.

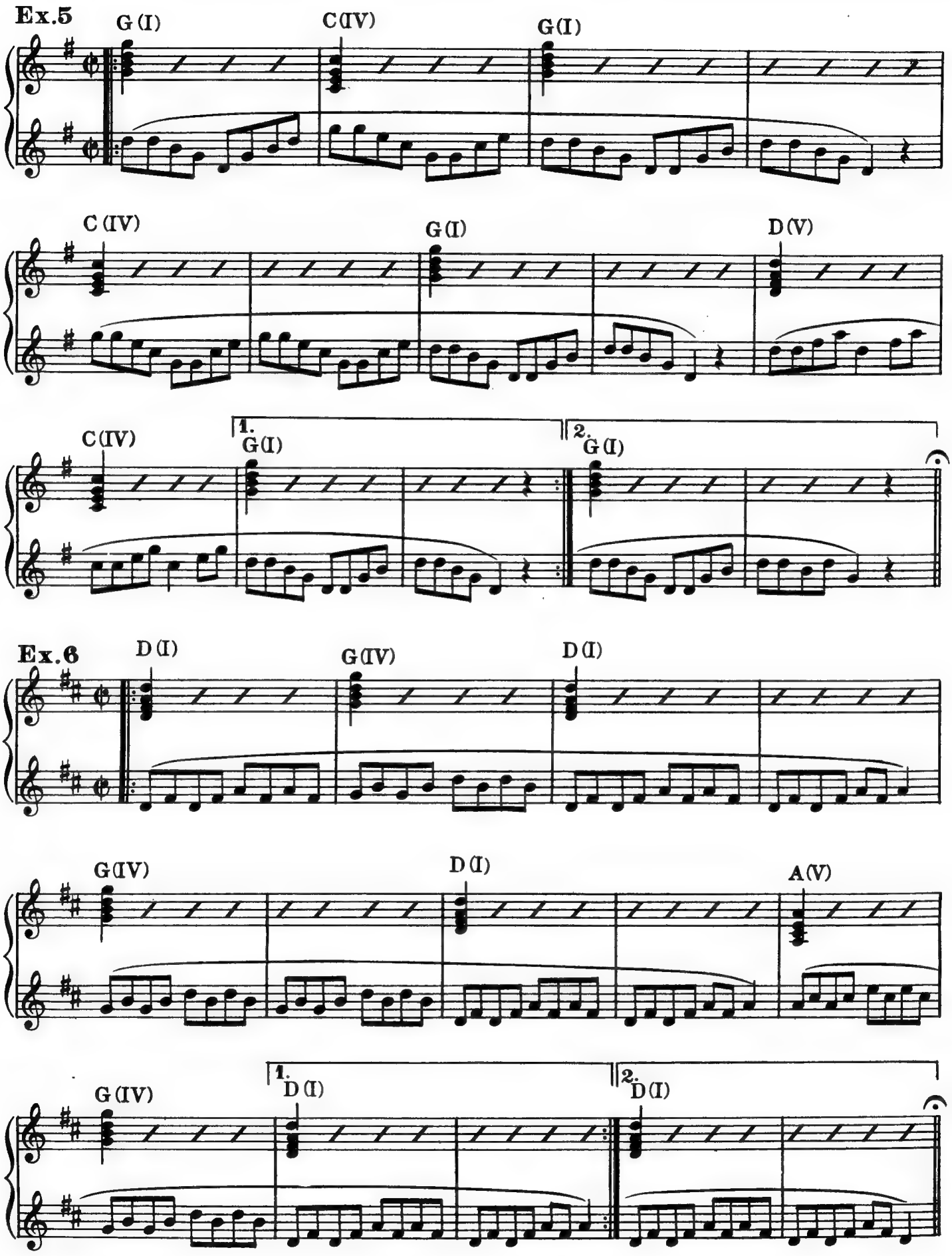
Ex.1

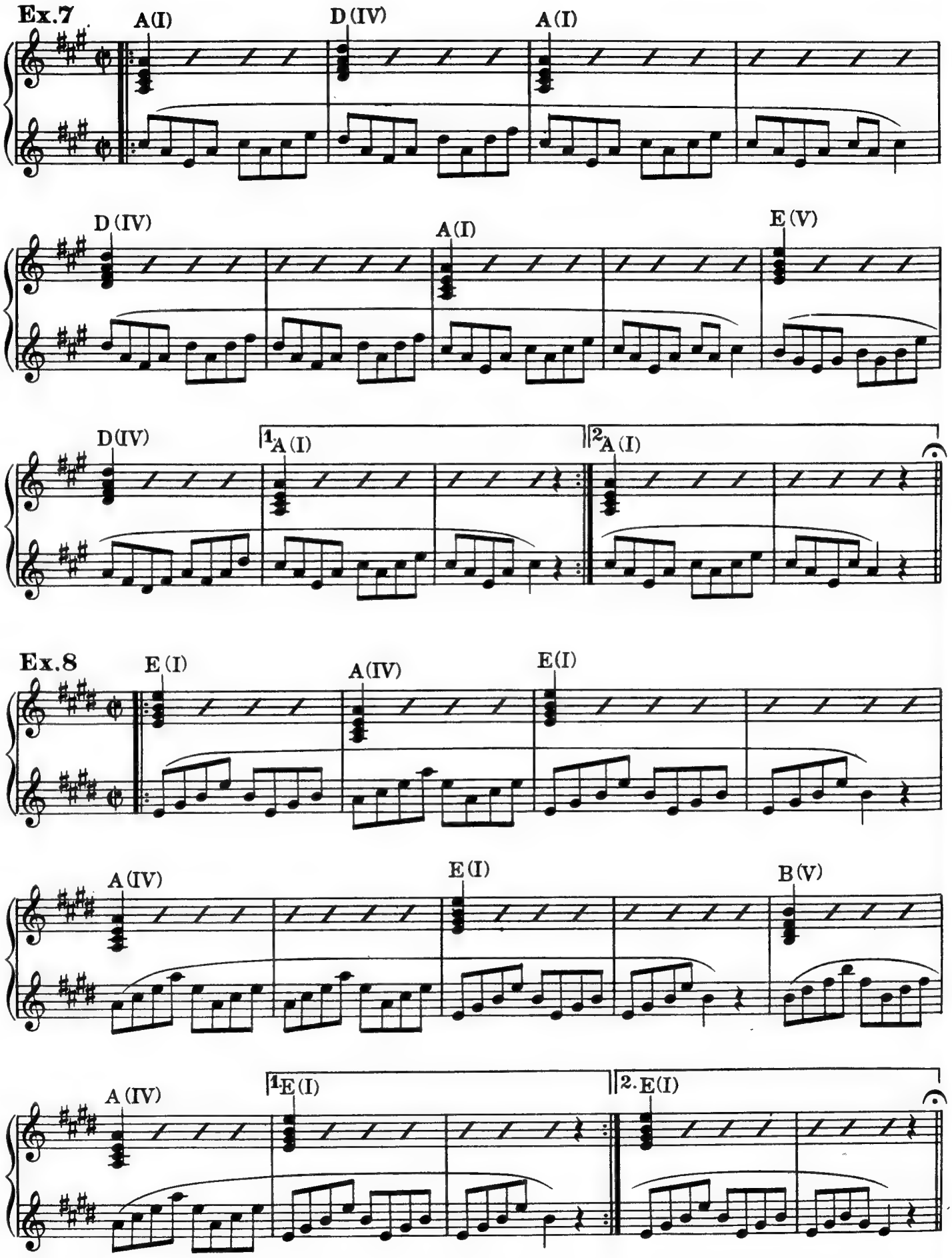


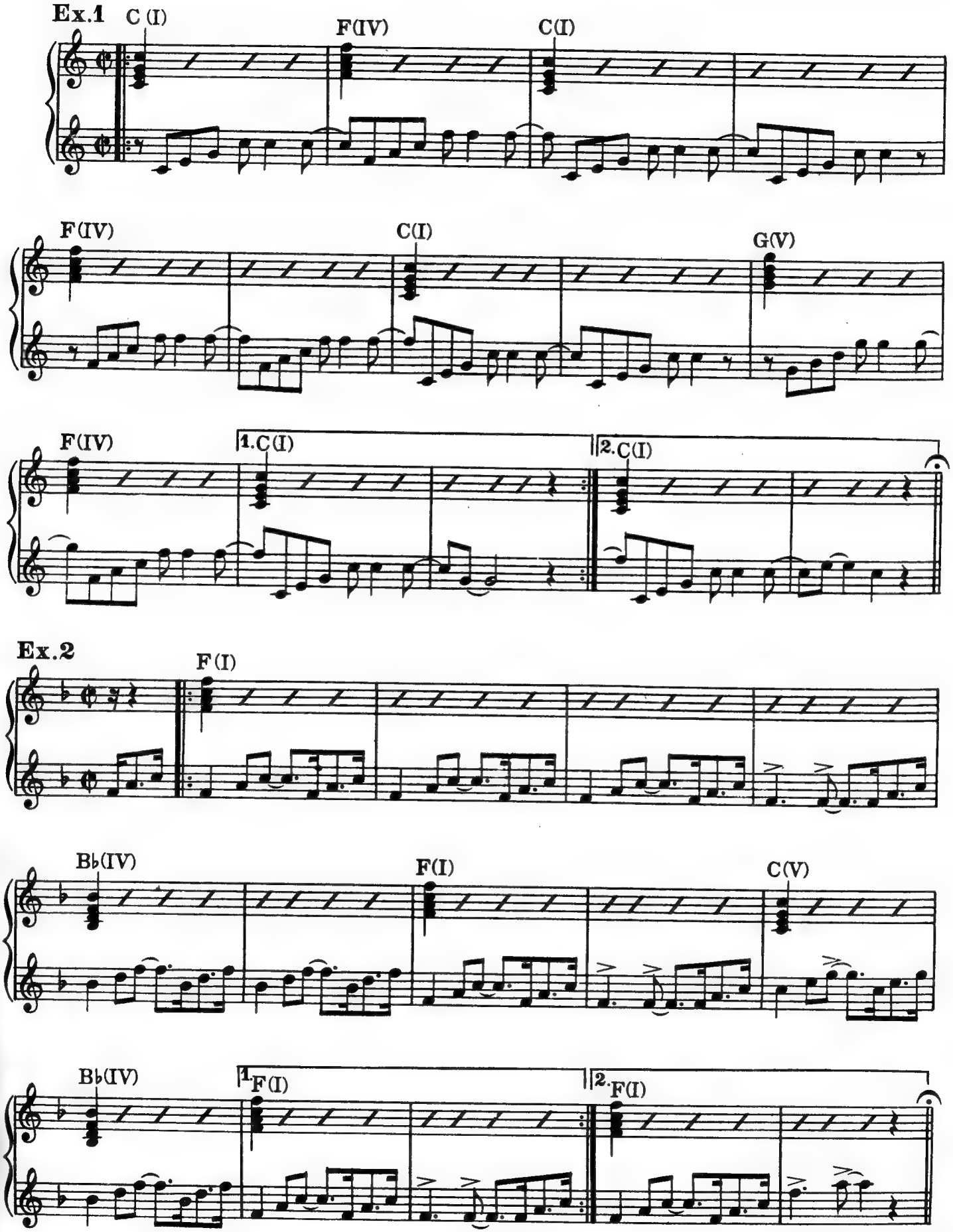
Ex.2

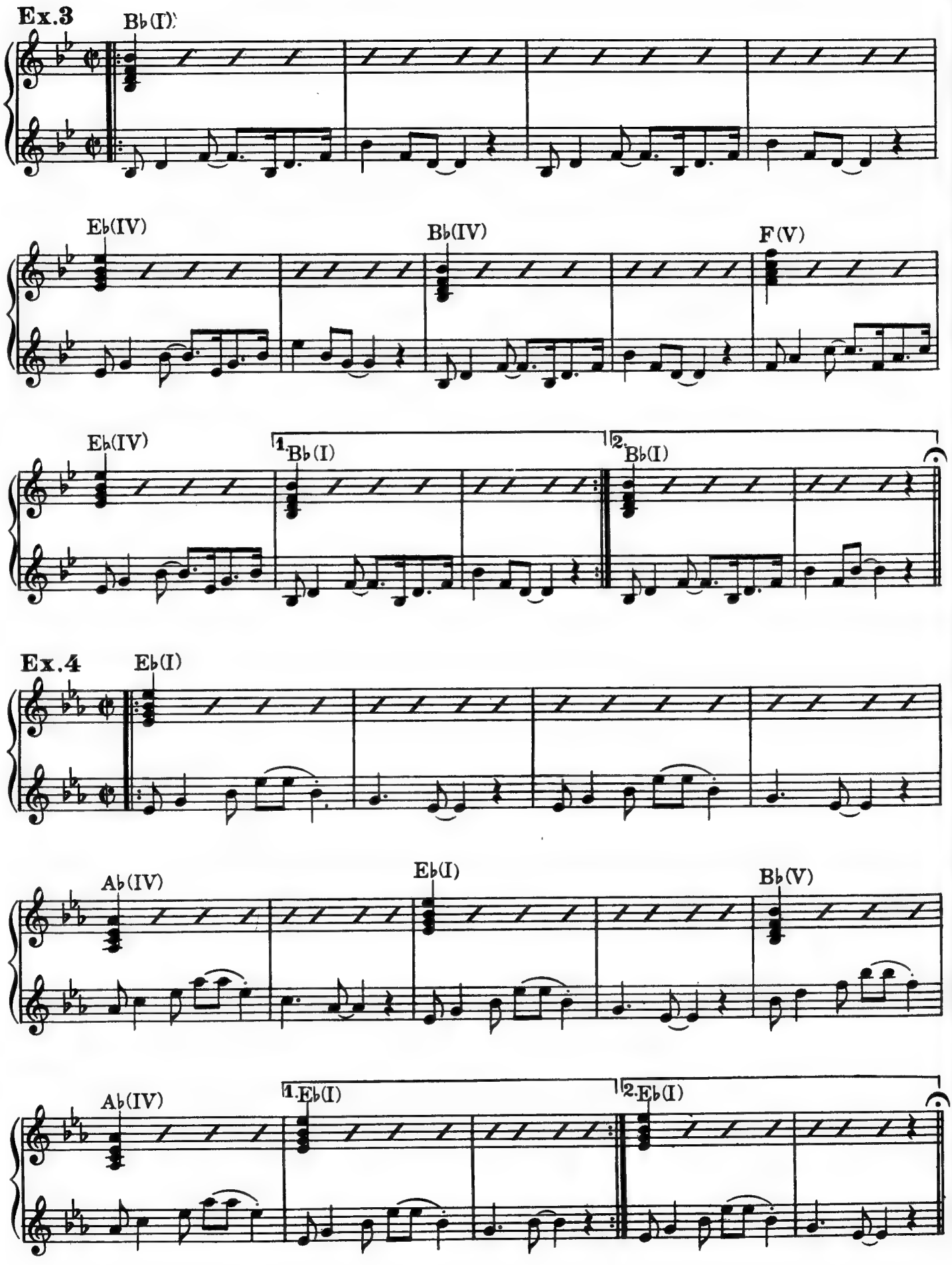


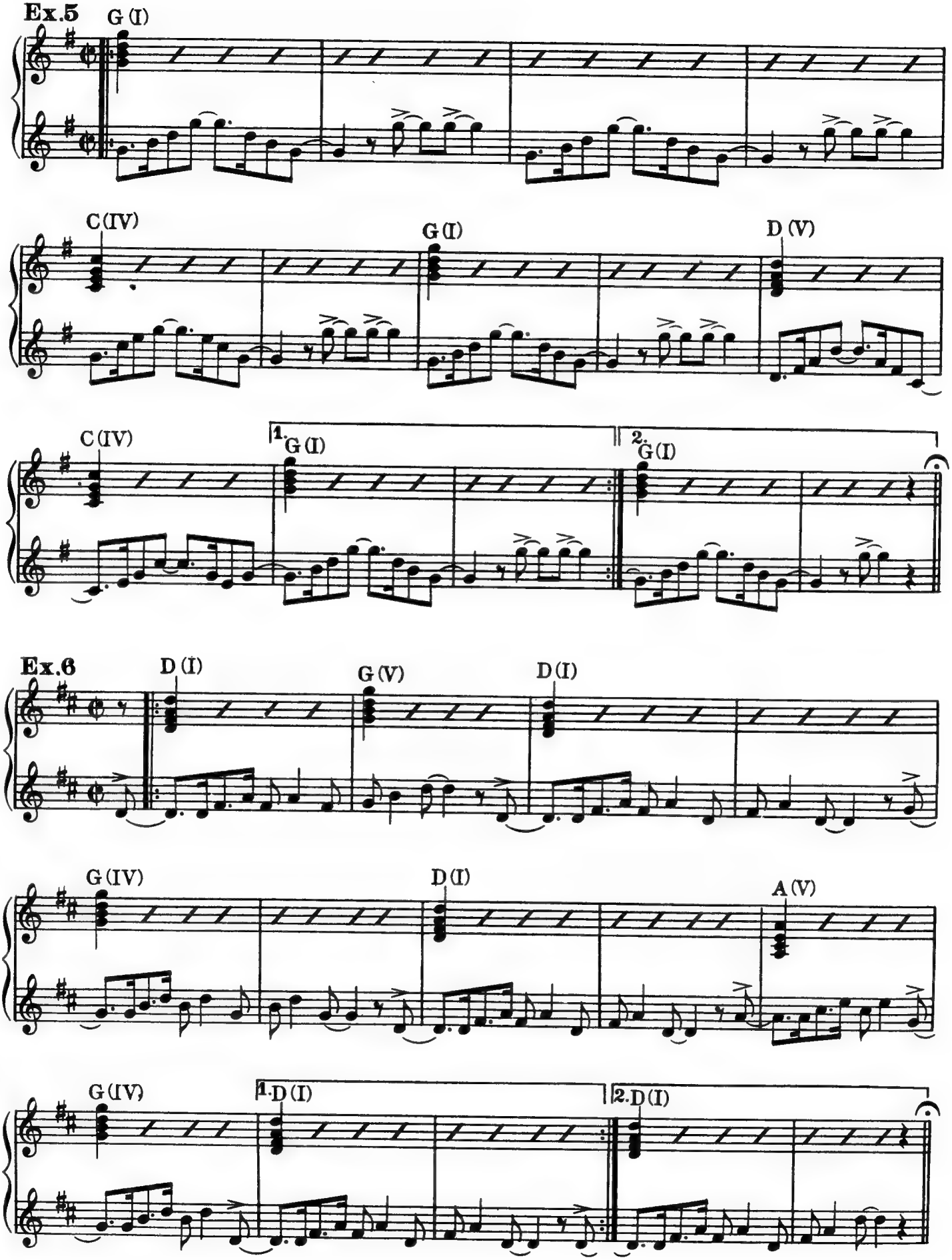

Ex.3
B♭(I)
E♭(IV)
B♭(I)
F(V)
E♭(IV)
1.B♭(I)
2.B♭(I)
Ex.4
E♭(I)
A♭(IV)
E♭(I)
B♭(V)
A♭(IV)
1.E♭(I)
2.E♭(I)

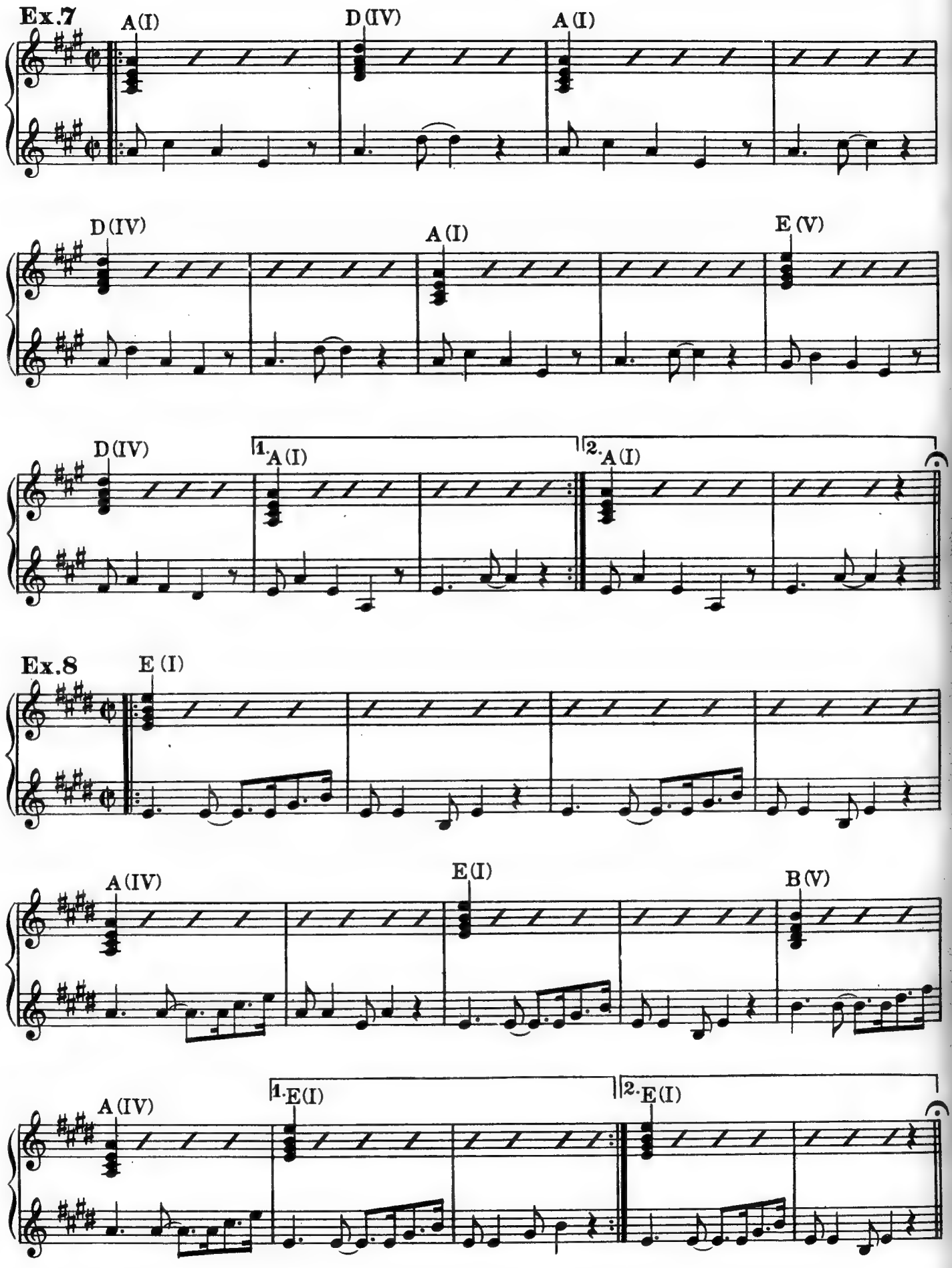

Ex.5
G (I)
C (IV)
G (I)
C (IV)
G (I)
D (V)
C (IV)
1.
G (I)
2.
G (I)
Ex.6
D (I)
G (IV)
D (I)
G (IV)
D (I)
A (V)
G (IV)
1.
D (I)
2.
D (I)


Ex.7
A(I)
D(IV)
A(I)
D(IV)
A(I)
E(V)
D(IV)
1 A(I)
2 A(I)
Ex.8
E(I)
A(IV)
E(I)
A(IV)
E(I)
B(V)
A(IV)
1 E(I)
2. E(I)


Ex.1
C (I)
F(IV)
C(I)
F(IV)
C(I)
G(V)
F(IV)
1.C(I)
2.C(I)
Ex.2
F(I)
B♭(IV)
F(I)
C(V)
B♭(IV)
1.F(I)
2.F(I)


Ex.3
B♭(I)
E♭(IV)
B♭(IV)
F(V)
E♭(IV)
1.
B♭(I)
2.
B♭(I)
Ex.4
E♭(I)
A♭(IV)
E♭(I)
B♭(V)
A♭(IV)
1.
E♭(I)
2.
E♭(I)

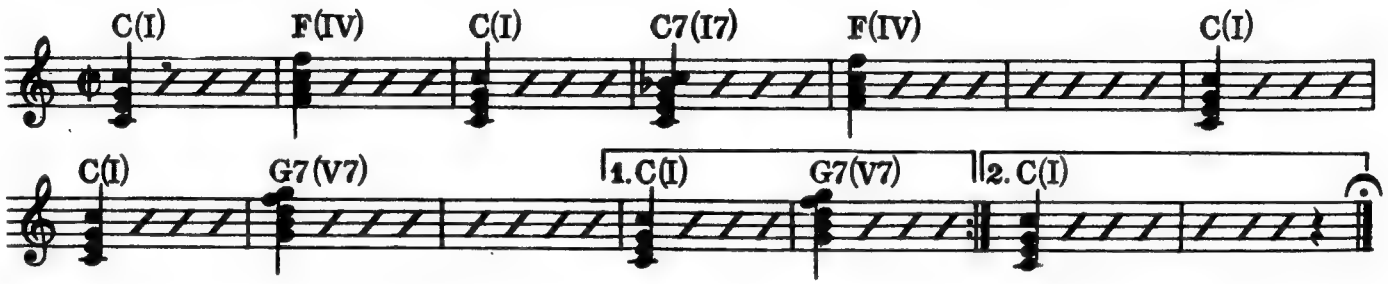

Ex.5
G (I)
C (IV)
G (I)
D (V)
C (IV)
1.
G (I)
2.
G (I)
Ex.6
D (I)
G (V)
D (I)
G (IV)
D (I)
A (V)
G (IV)
1.
D (I)
2.
D (I)


Ex.7
A(I)
D(IV)
A(I)
D(IV)
A(I)
E(V)
D(IV)
1.
A(I)
2.
A(I)
Ex.8
E(I)
A(IV)
E(I)
B(V)
A(IV)
1.
E(I)
2.
E(I)

ADDED AND PASSING TONES

The foregoing studies contain only the fundamental chord tones and are limited in this respect. However, in the following examples we will give ourselves a little more license both harmonically and melodically. The progressions of chords as we have had them so far have been more or less fundamental and may be subject to a number of changes.

For instance, we might have the progression of chords as follows:

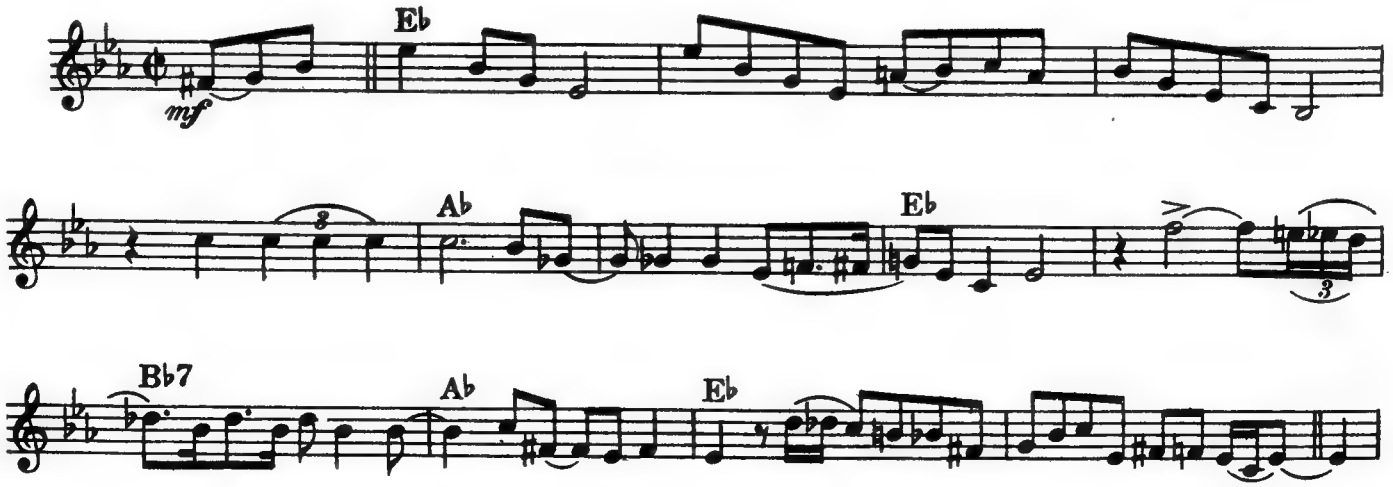


Any number of harmonic changes are permissable as long as the musical structure or form remains unchanged.

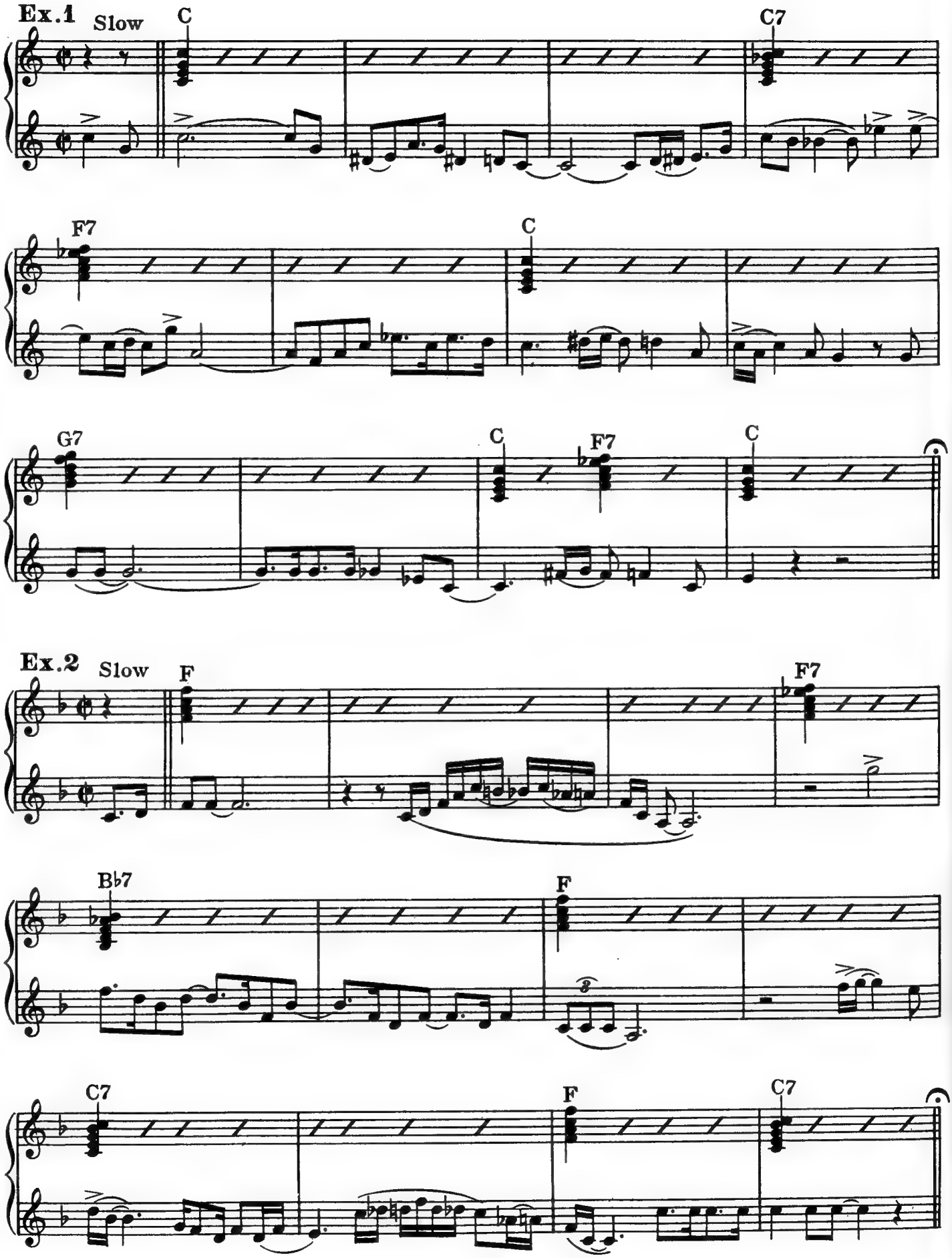
In the studies to follow use is made of non-chord tones such as passing tones and auxiliary notes which do not affect or change the chord. On the other hand we may change the quality of the common chord by the addition of emphasized notes such as minor thirds, augmented fifths, sixths, sevenths, or ninths. As, for instance, in my chorus on the Victor Record 25792-B "One O'clock Jump" notice how, in the fifth and sixth measures, the ninth (B flat) and the seventh (G flat) notes, of the subdominant chord, are emphasized, and also in the ninth measure the dominant seventh (B flat 7) becomes a minor seventh chord because of the presence of the minor third (D flat).

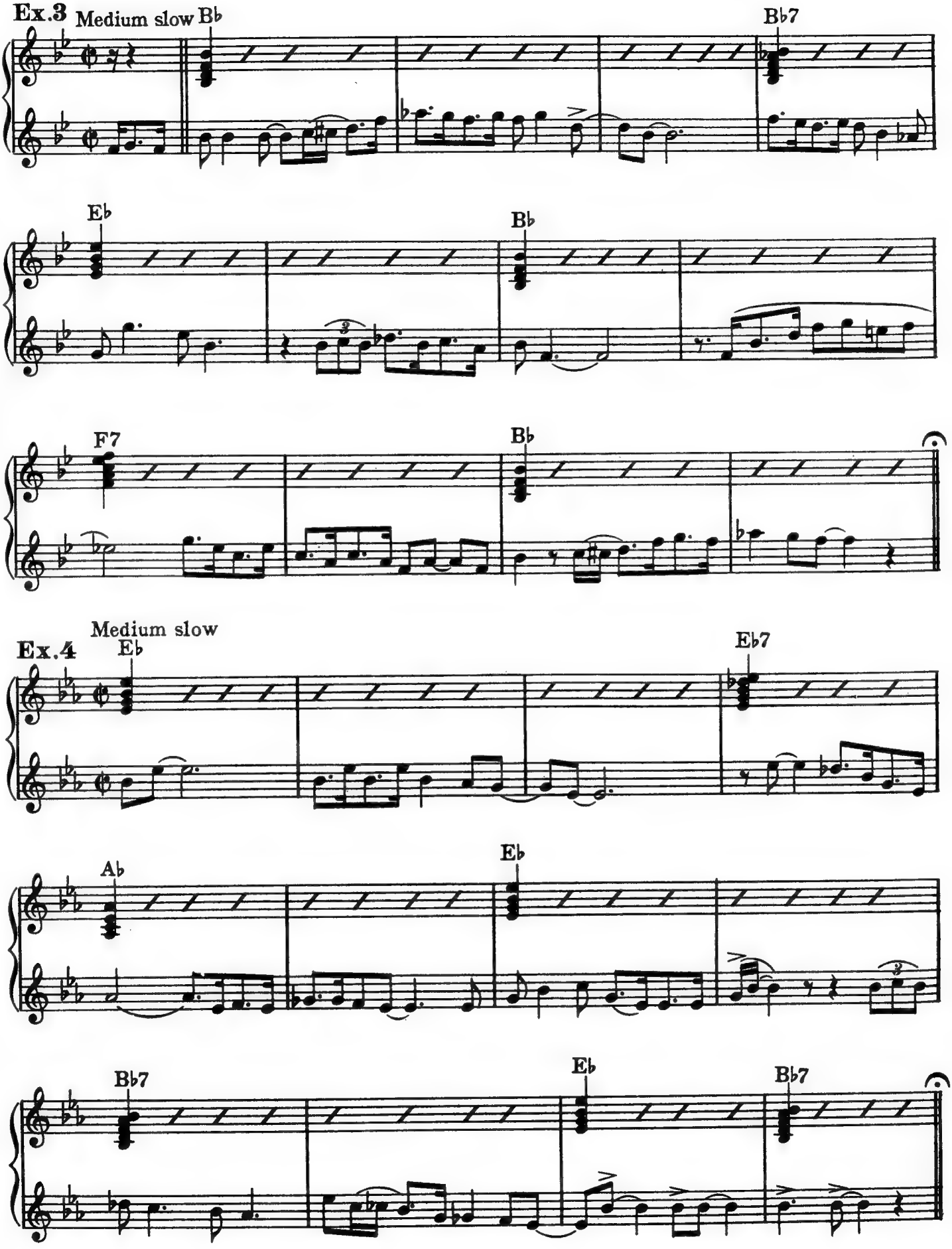
One O'Clock Jump

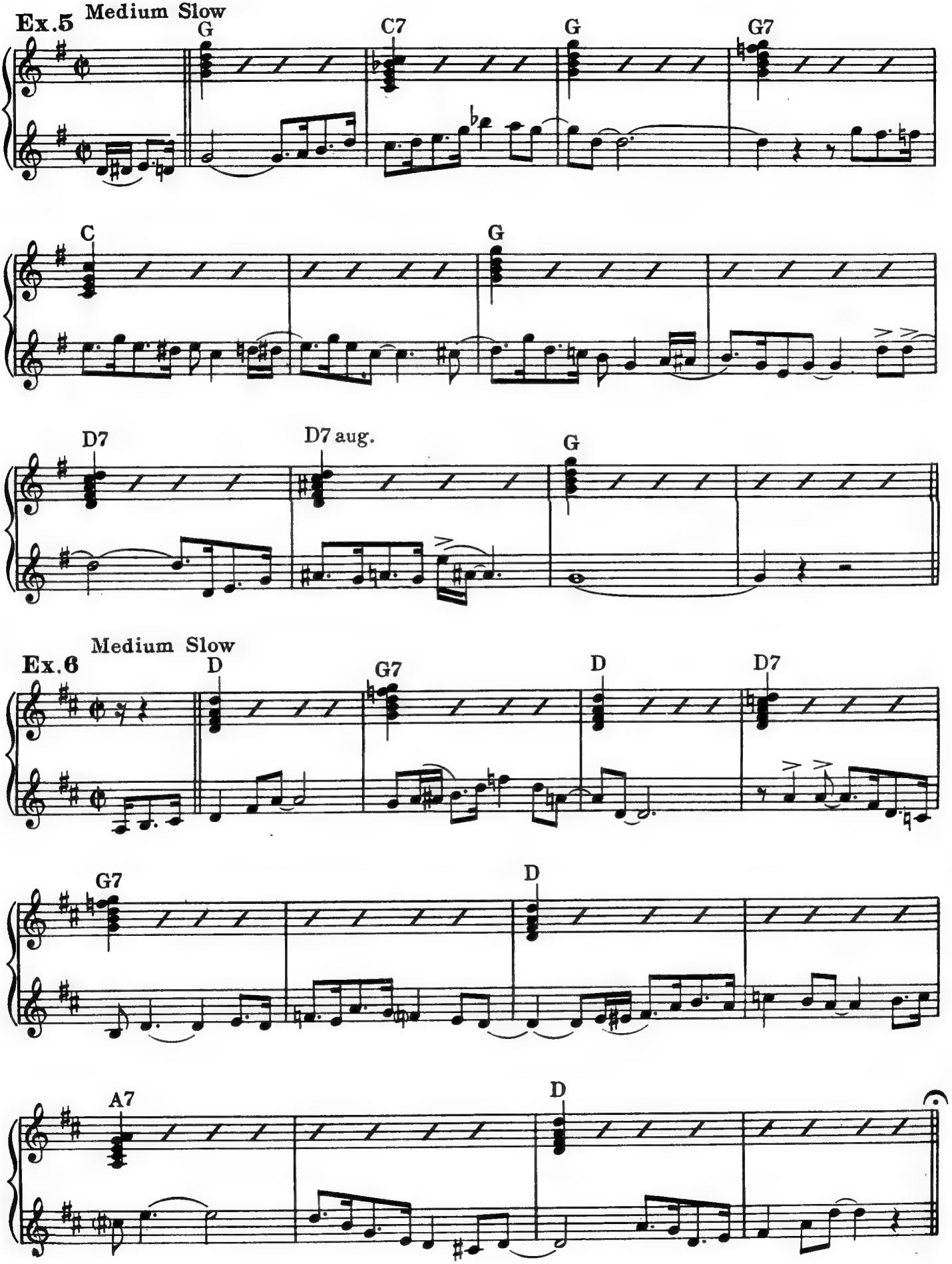
Count Basie

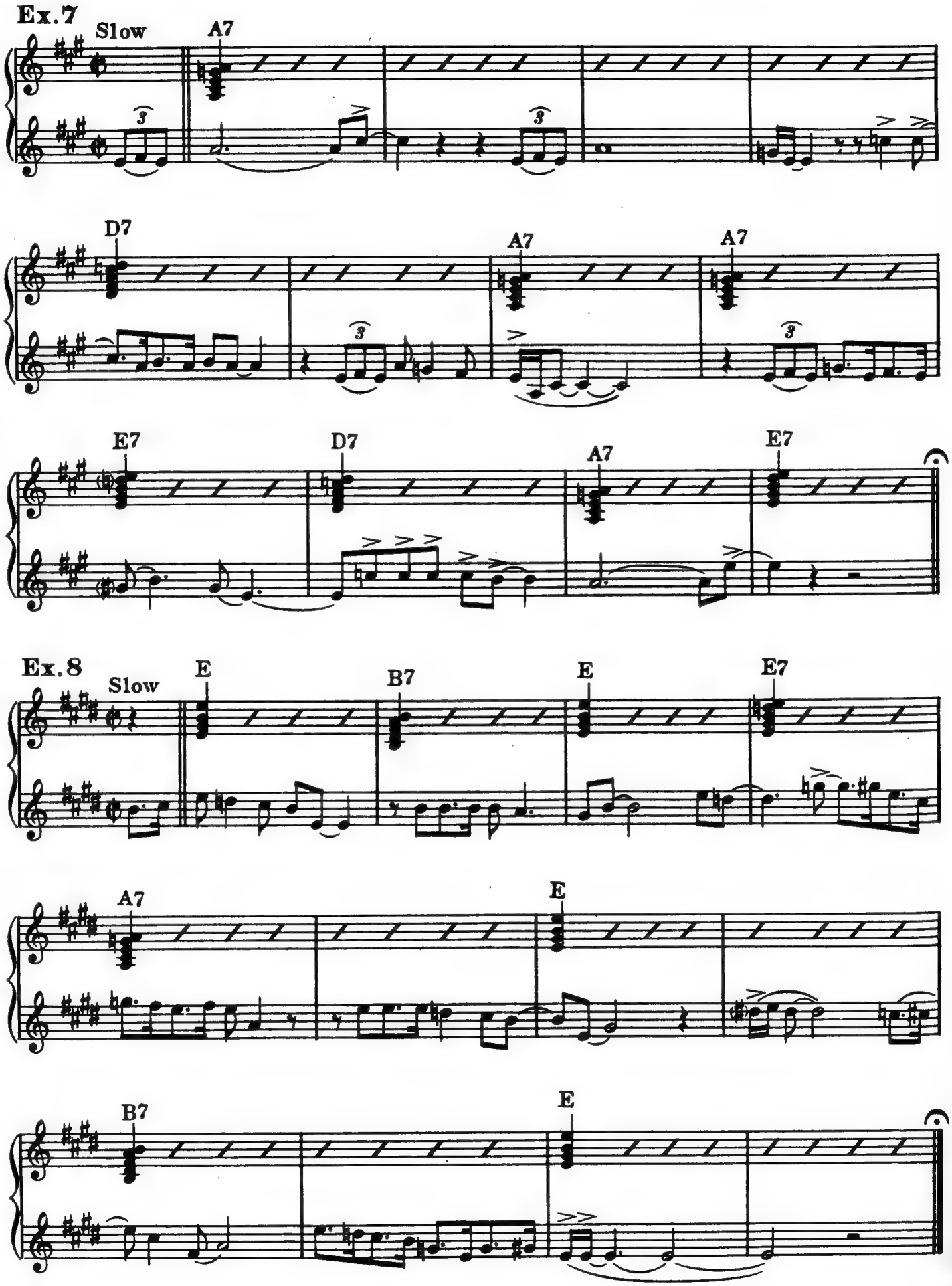


Copyright 1938 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright


Ex.1
Slow
C
C7
F7
C
G7
C
F7
C
Ex.2
Slow
F
F7
B♭7
F
C7
F
C7


Ex.3
Medium slow
B♭
B♭7
E♭
B♭
F7
B♭
Ex.4
Medium slow
E♭
E♭7
A♭
E♭
B♭7
E♭
B♭7


Ex.5
Medium Slow
G
C7
G
G7
C
G
D7
D7 aug.
G
Ex.6
Medium Slow
D
G7
D
D7
G7
D
A7
D


Ex.7
Slow
A7
D7
A7
A7
E7
D7
A7
E7
Ex.8
Slow
E
B7
E
E7
A7
E
B7
E

TREATMENT OF STANDARD SONGS

The next section of the book will be devoted to a study of seven standard songs, six of which are the thirty-two measure type and the remaining one of the twenty measure type. Each song follows a definite musical form or pattern and the ability to recognize these forms quickly and easily is an important step in the development of a good swing style. A song may be made up of two eight-bar phrases which are very much alike (A, A), followed by an eight-bar phrase which is entirely different (B), and closed with another eight-bar phrase very much like the first two (A). Consequently our form would be A, A, B, A. Other songs will follow many different forms as will be observed. The matter of phrasing, when improvising a chorus, is another important step. A phrase should convey a musical message like a sentence or portion of a sentence.

In our treatment of the songs, we will follow this procedure:

(1) Play the melody "straight," as it was originally written.

(2) Play the melody again but this time rephrase it rhythmically.

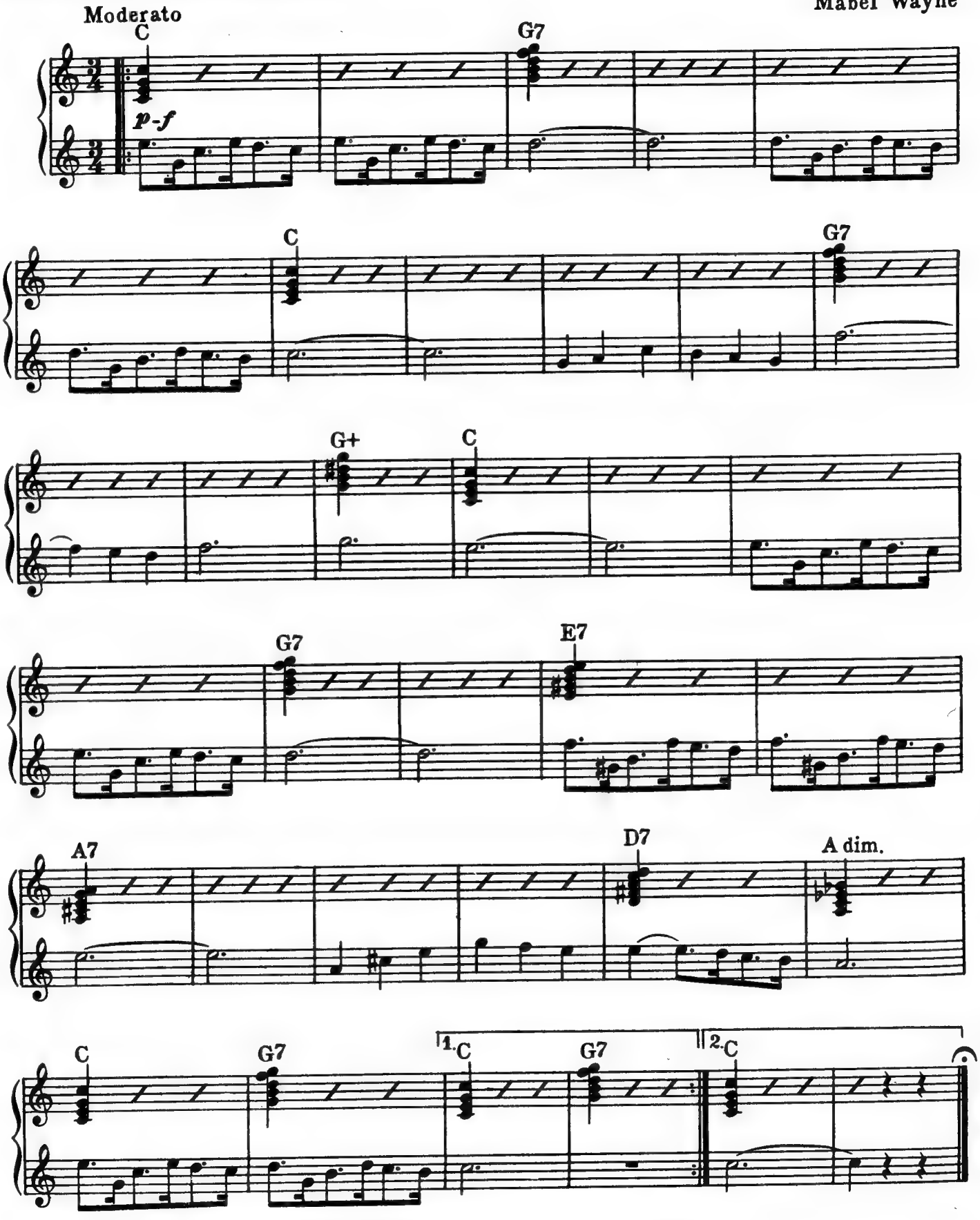
(3) Play an original improvisation. (In each case I have given you my own improvisation in the way I might play it if called upon).

The chord indications on the top stave accompany each chorus. This enables the student to analyse just what is happening harmonically in conjunction with the melodic line. The co-ordination of these two elements is our ultimate aim.

In A Little Spanish Town

Sam M. Lewis
Joe Young
Mabel Wayne

The Melody As Written Originally



Copyright 1926 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1954 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

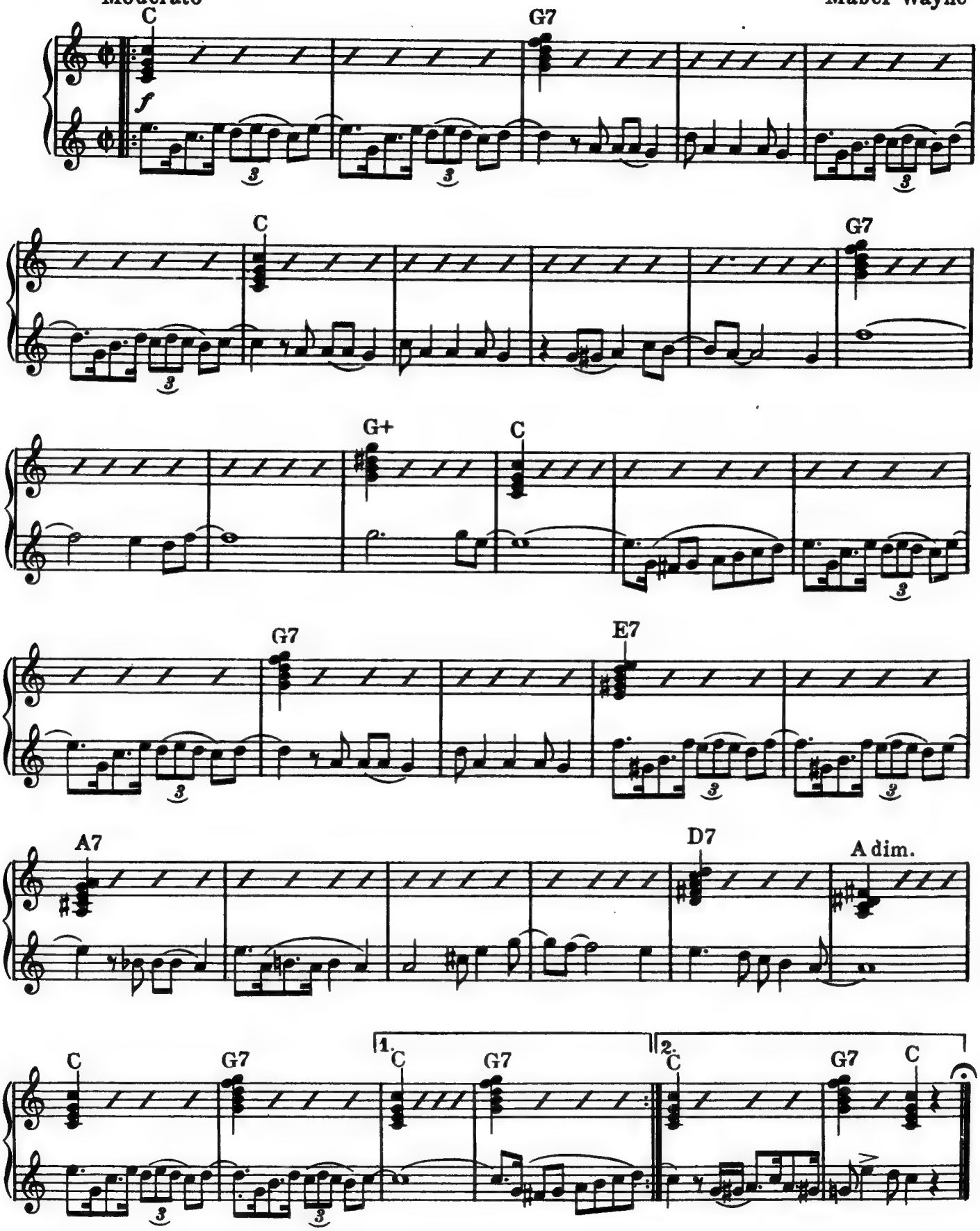
This composition was written as a waltz but may be played to good effect as a fox-trot The following rhythmic chorus serves to illustrate this:

In A Little Spanish Town

Sam M. Lewis
Joe Young
Mabel Wayne

Phrased Rhythmically

Moderato

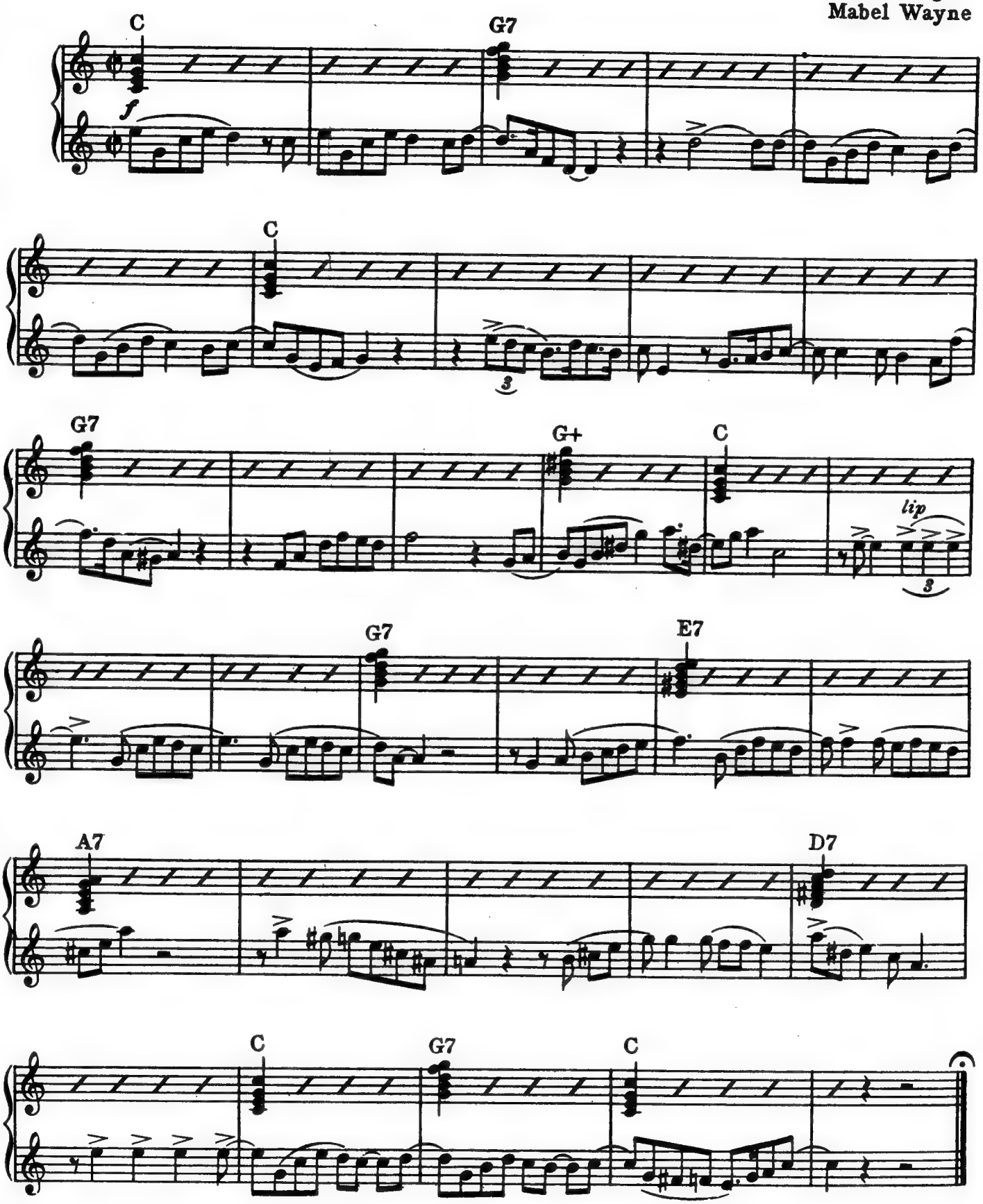


Copyright 1926 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1954 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

In A Little Spanish Town

Sam M. Lewis
Joe Young
Mabel Wayne

Improvised

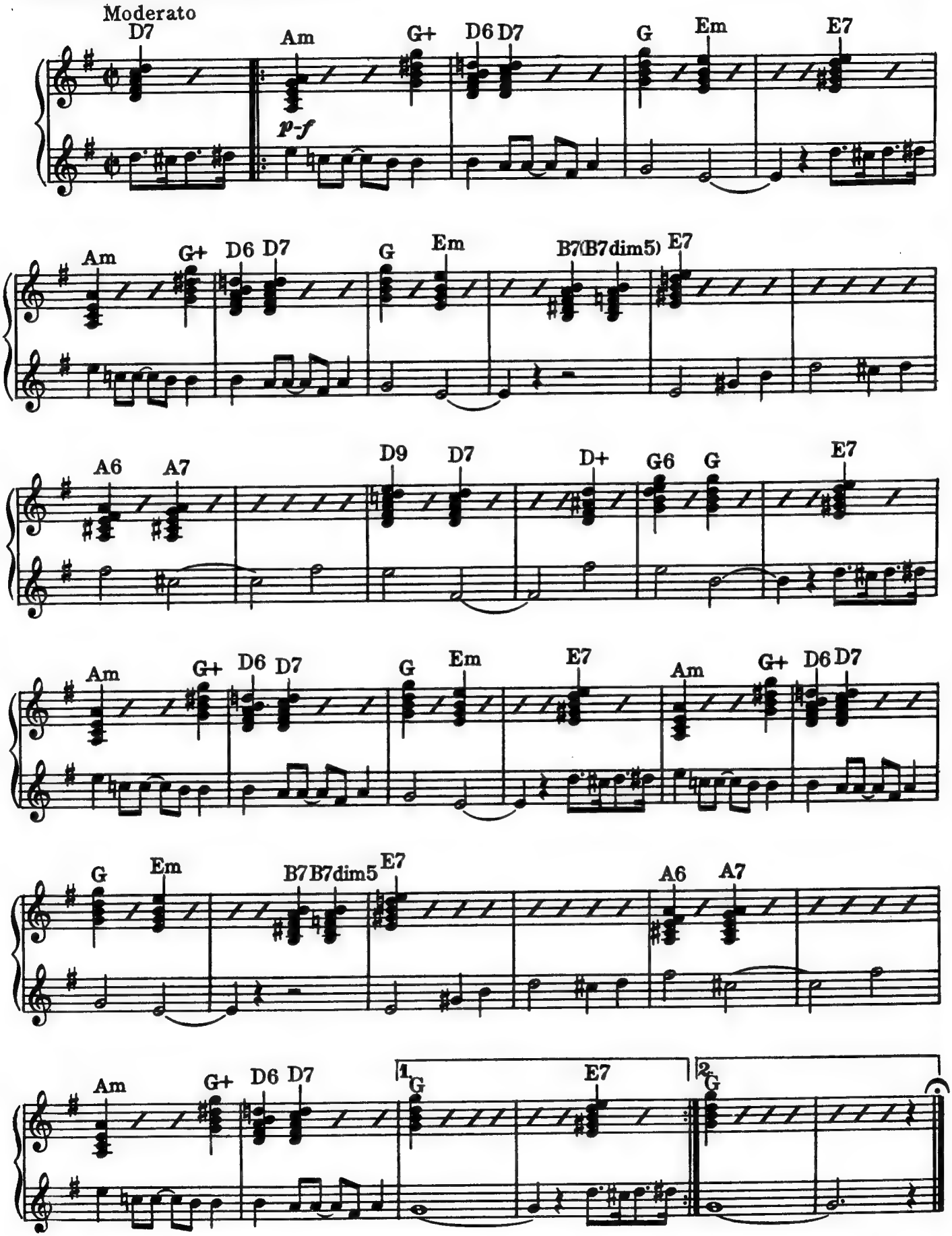


Copyright 1926 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1954 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

At Sundown

The Melody As Written Originally

Walter Donaldson

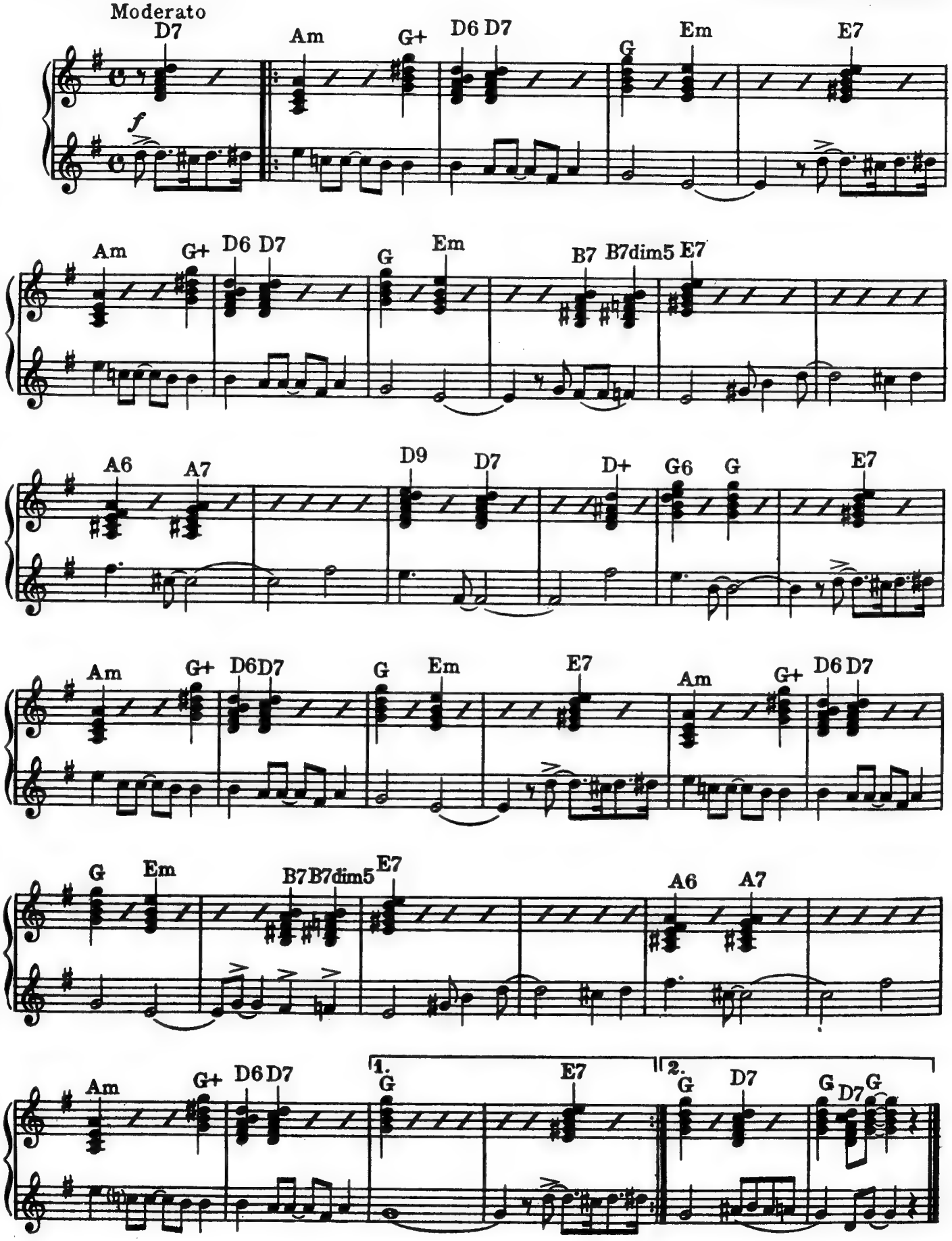


Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U.S.A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyrigh

At Sundown

Phrased Rhythmically

Walter Donaldson

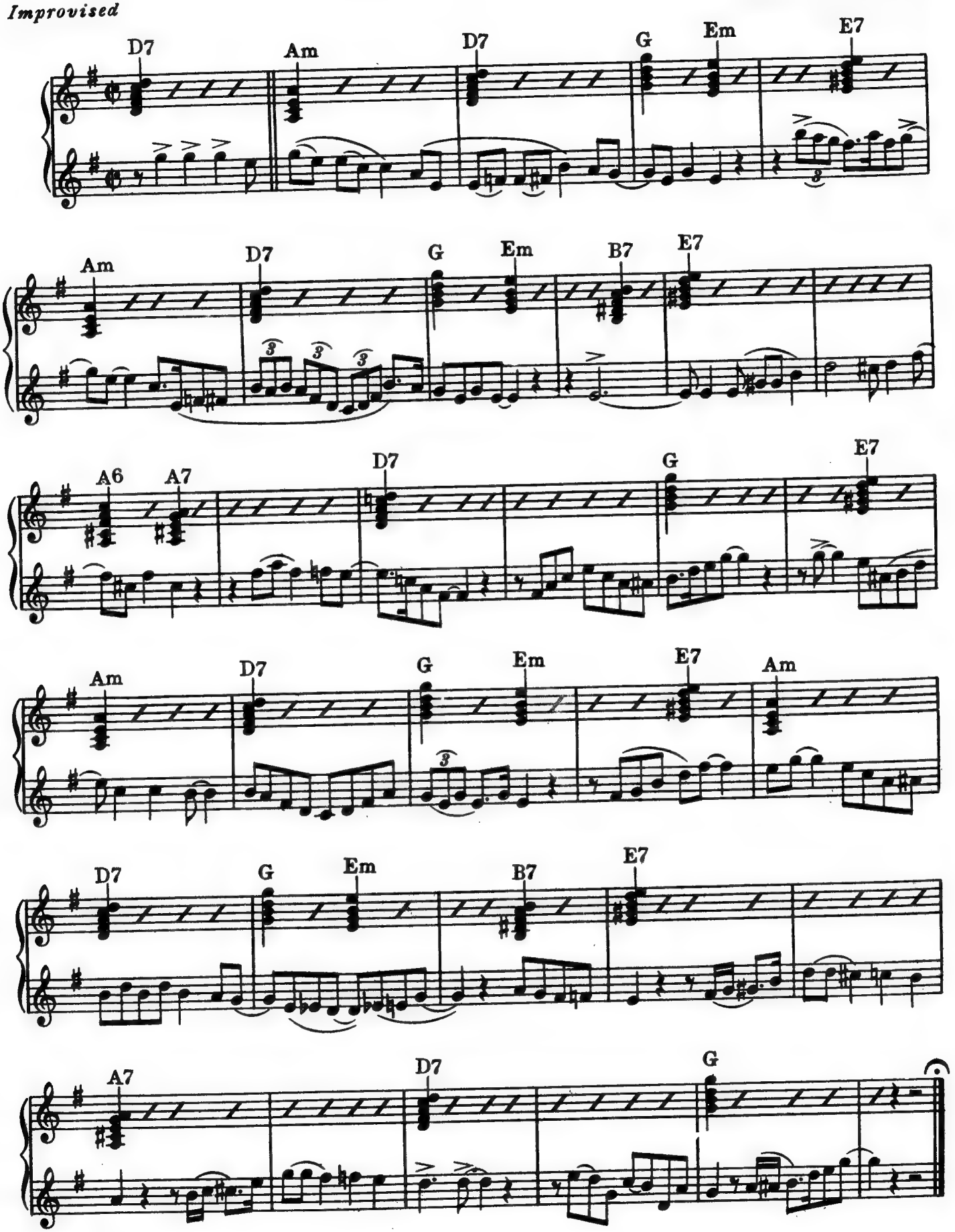


Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U.S.A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyrigh

At Sundown

Walter Donaldson

Improvised

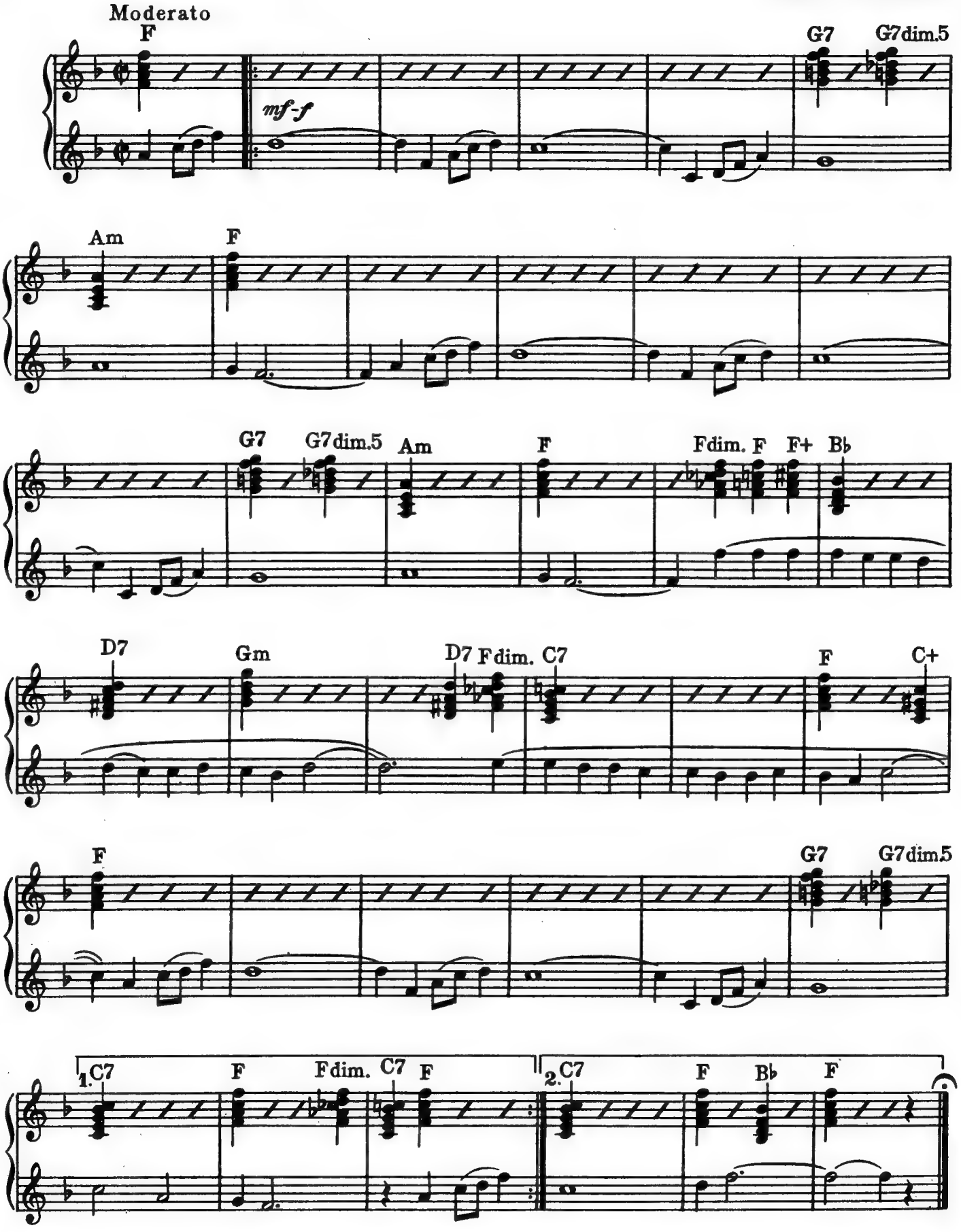


Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Made in U.S.A.
International Copyright Secured
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyrigh

My Blue Heaven

The Melody As Written Originally

George Whiting
Walter Donaldson



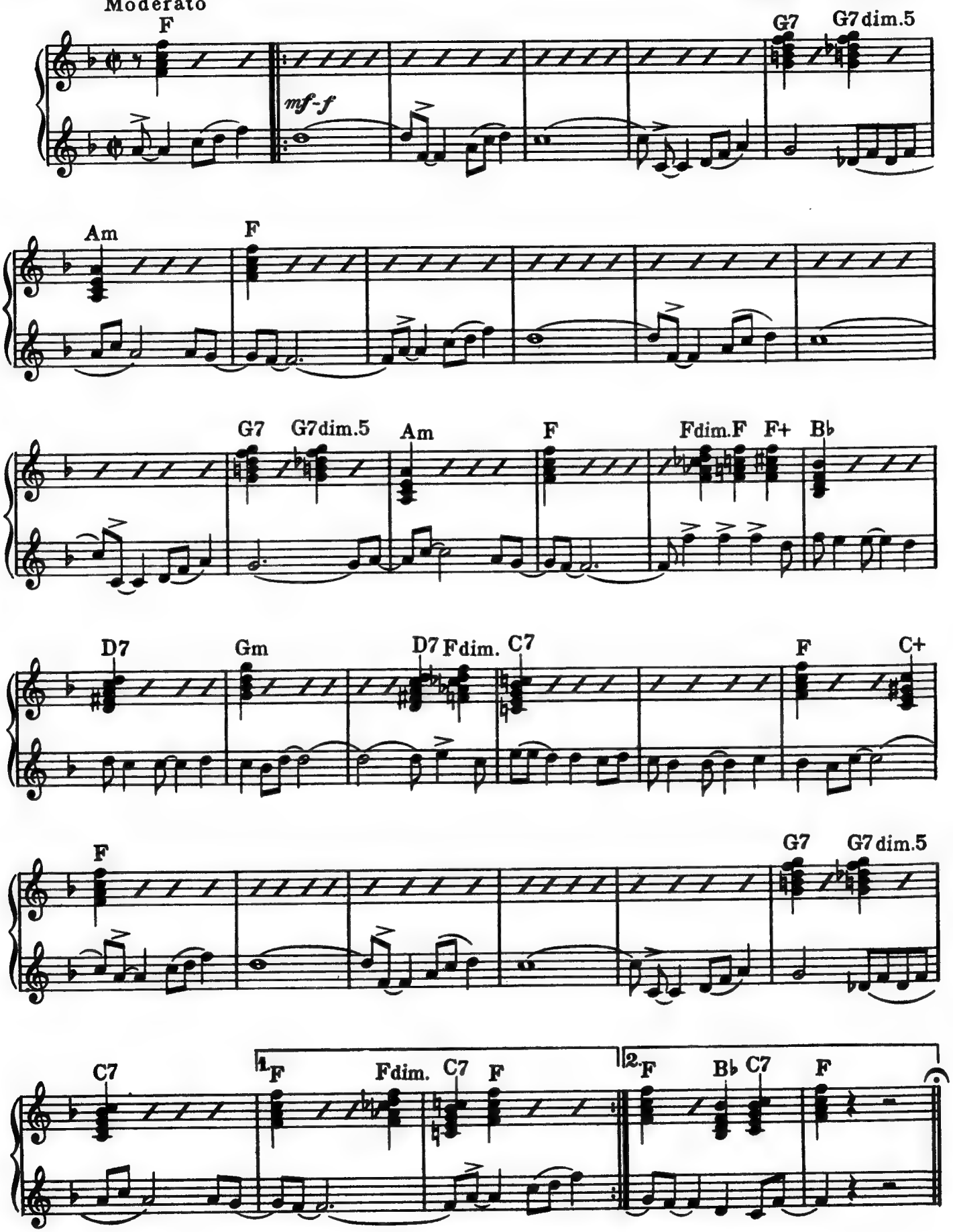
Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U.S.A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyrigh

My Blue Heaven

George Whiting
Walter Donaldson

Phrased Rhythmically

Moderato

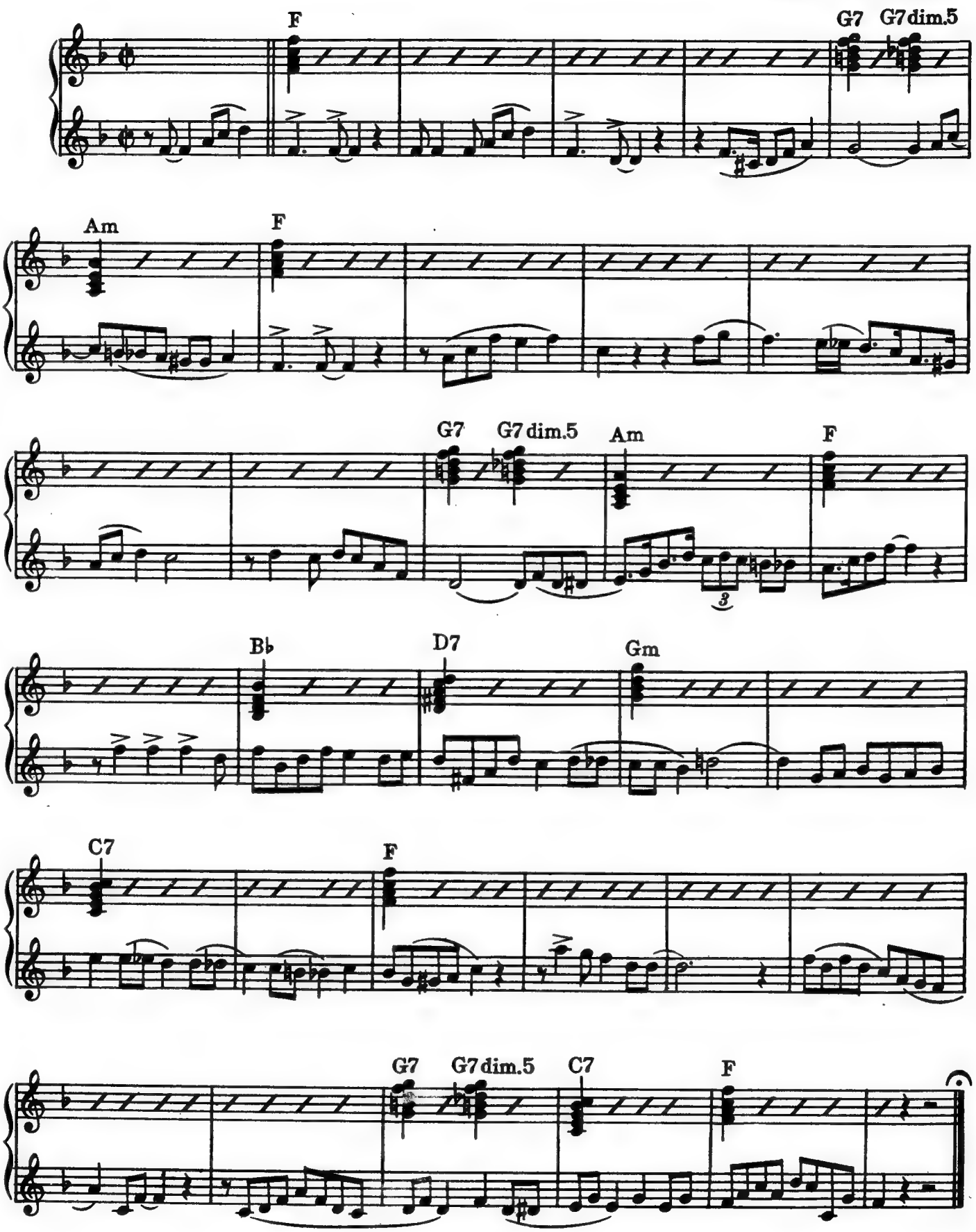


Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U.S.A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyrigh

My Blue Heaven

Improvised

George Whiting
Walter Donaldson



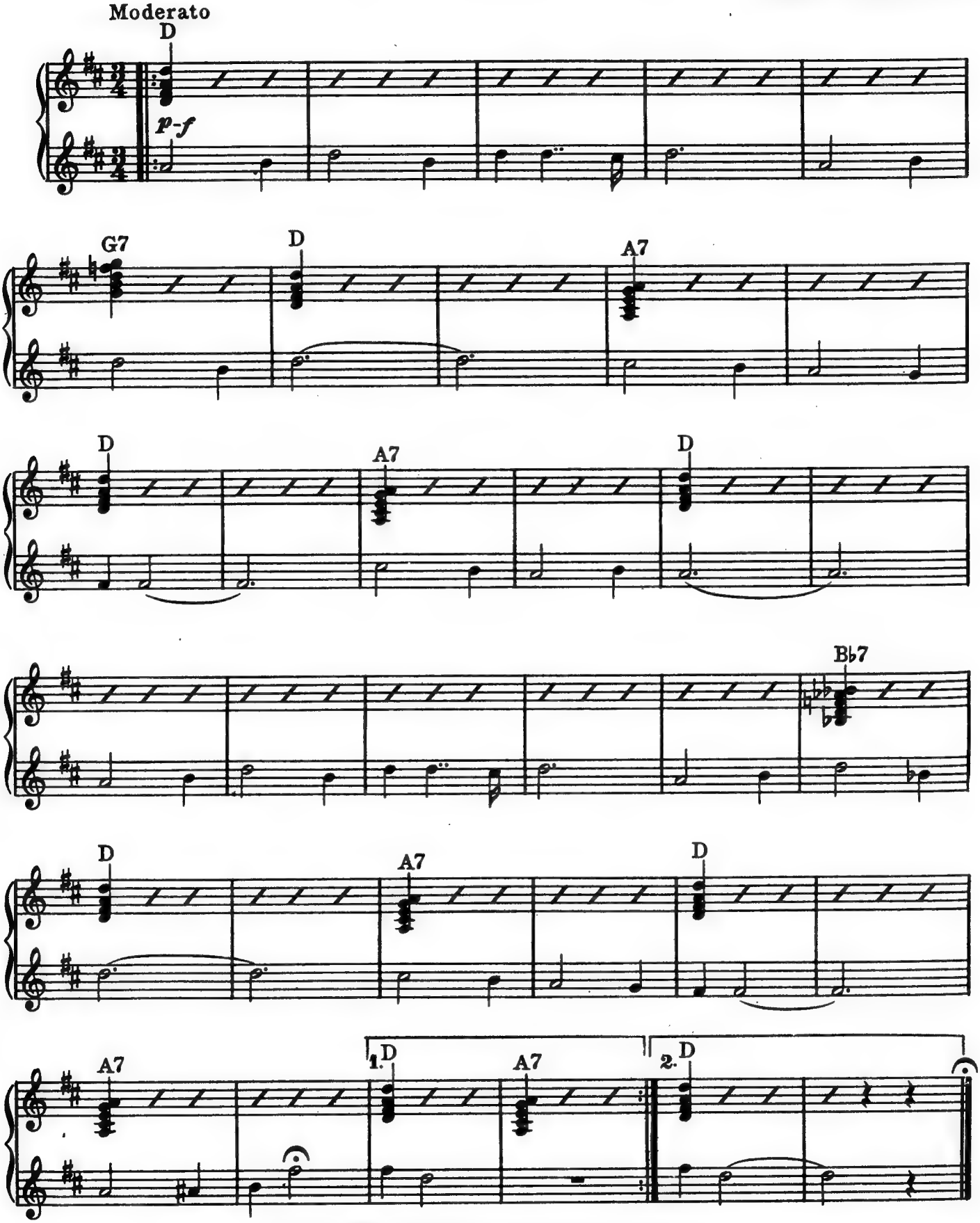
Copyright 1927 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1955 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U.S.A.
All Rights Reserved Including Public Performance for Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyrigh

Pagan Love Song

From the M-G-M Production "The Pagan"

The Melody As Written Originally

Arthur Freed
Nacio Herb Brown



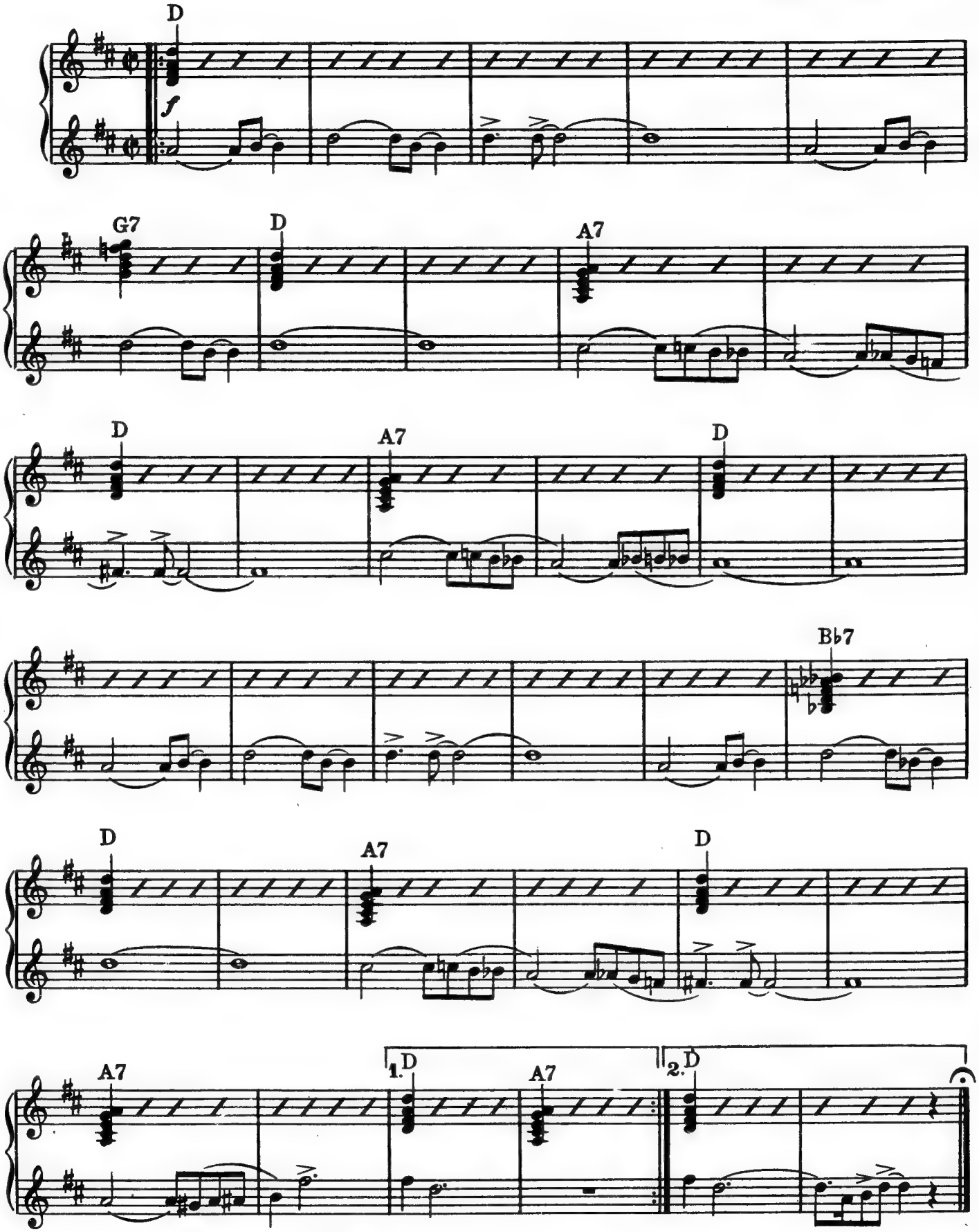
Copyright 1929 Metro-Goldwyn-Mayer Corp., New York, N. Y.
Copyright assigned 1932 to **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y. for United States & Canada
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit.
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Pagan Love Song

From the M-G-M Production "The Pagan"

Arthur Freed
Nacio Herb Brown

Phrased Rhythmically



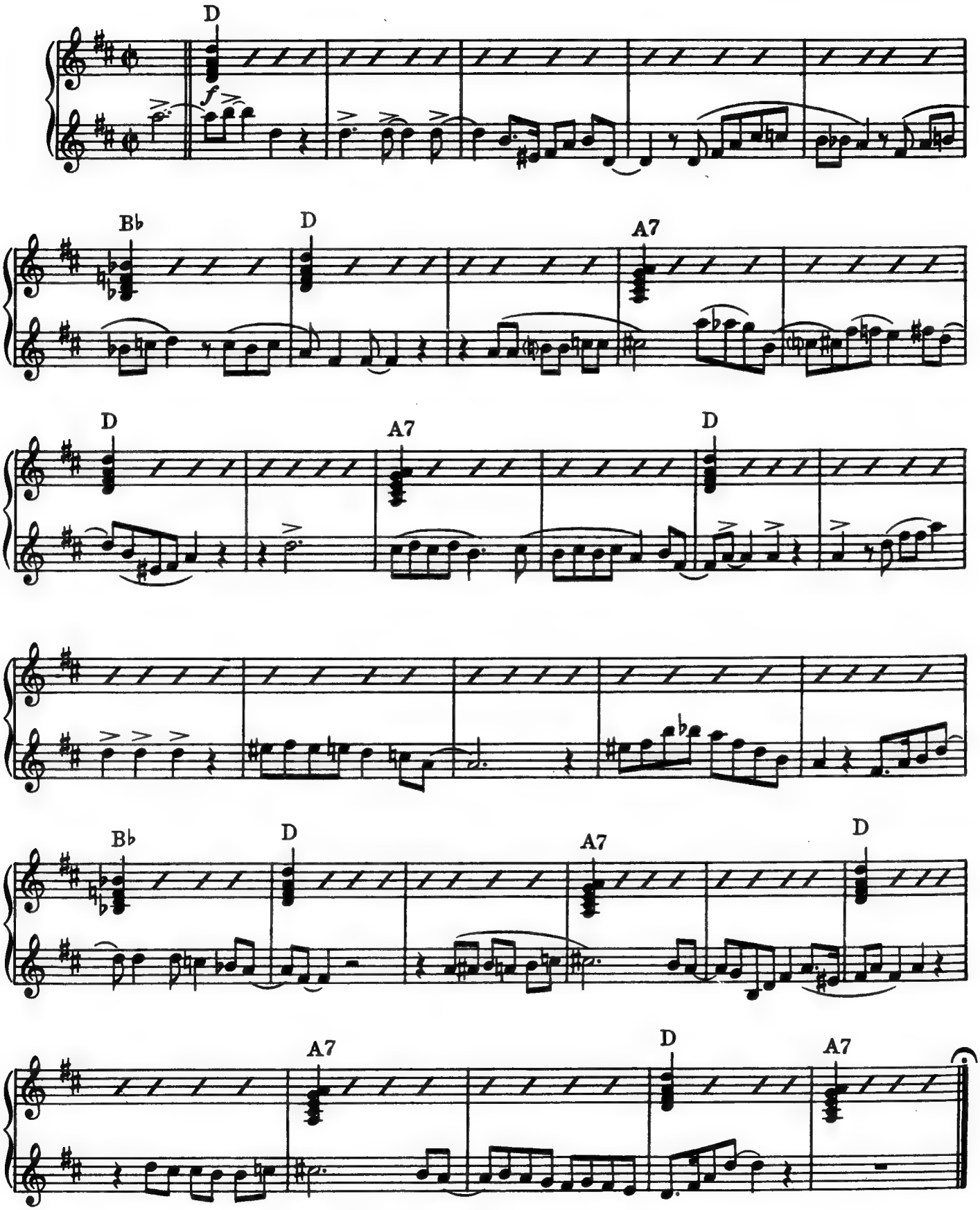
Copyright 1929 Metro-Goldwyn-Mayer Corp., New York, N. Y.
Copyright assigned 1932 to **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y. for United States & Canada
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit.
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Pagan Love Song

From the M-G-M Production "The Pagan"

Arthur Freed
Nacio Herb Brown

Improvised



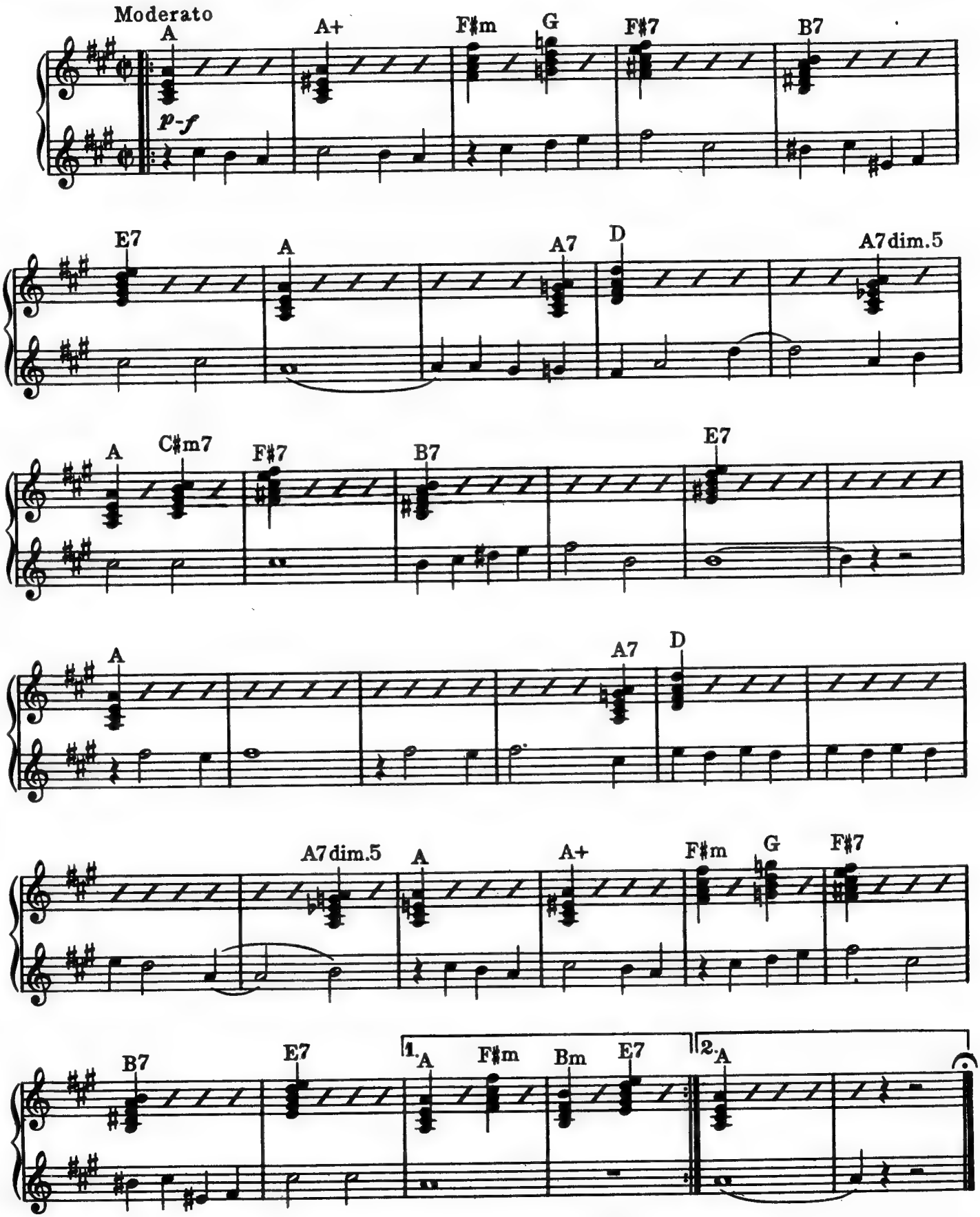
Copyright 1929 Metro-Goldwyn-Mayer Corp., New York, N. Y.
Copyright assigned 1932 to **ROBBINS MUSIC CORPORATION,** 799 Seventh Ave., New York, N. Y. for United States & Canada
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit.
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy K. Marsh

The Melody As Written Originally



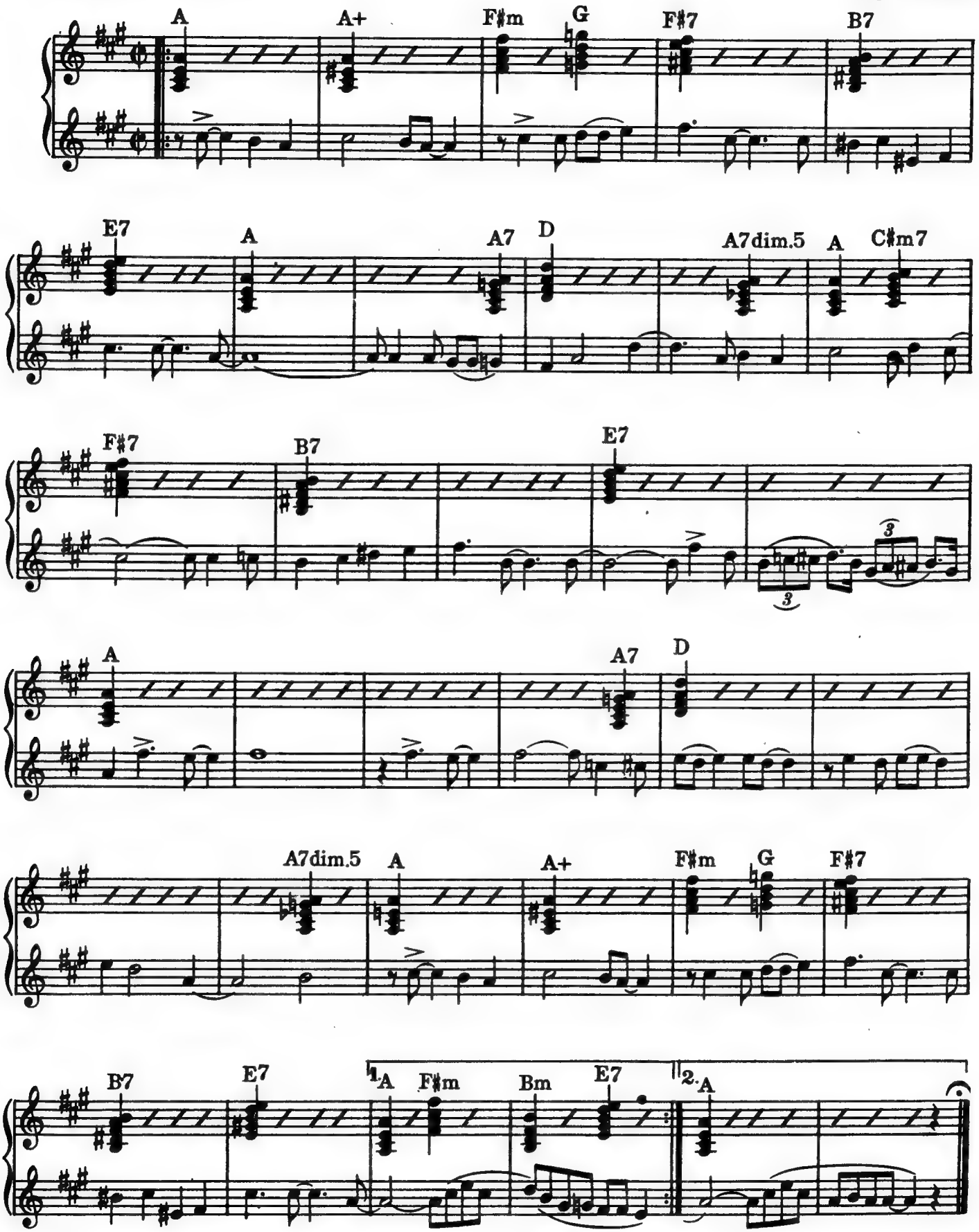
Copyright 1920 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1948 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy K. Marsh

Phrased Rhythmically



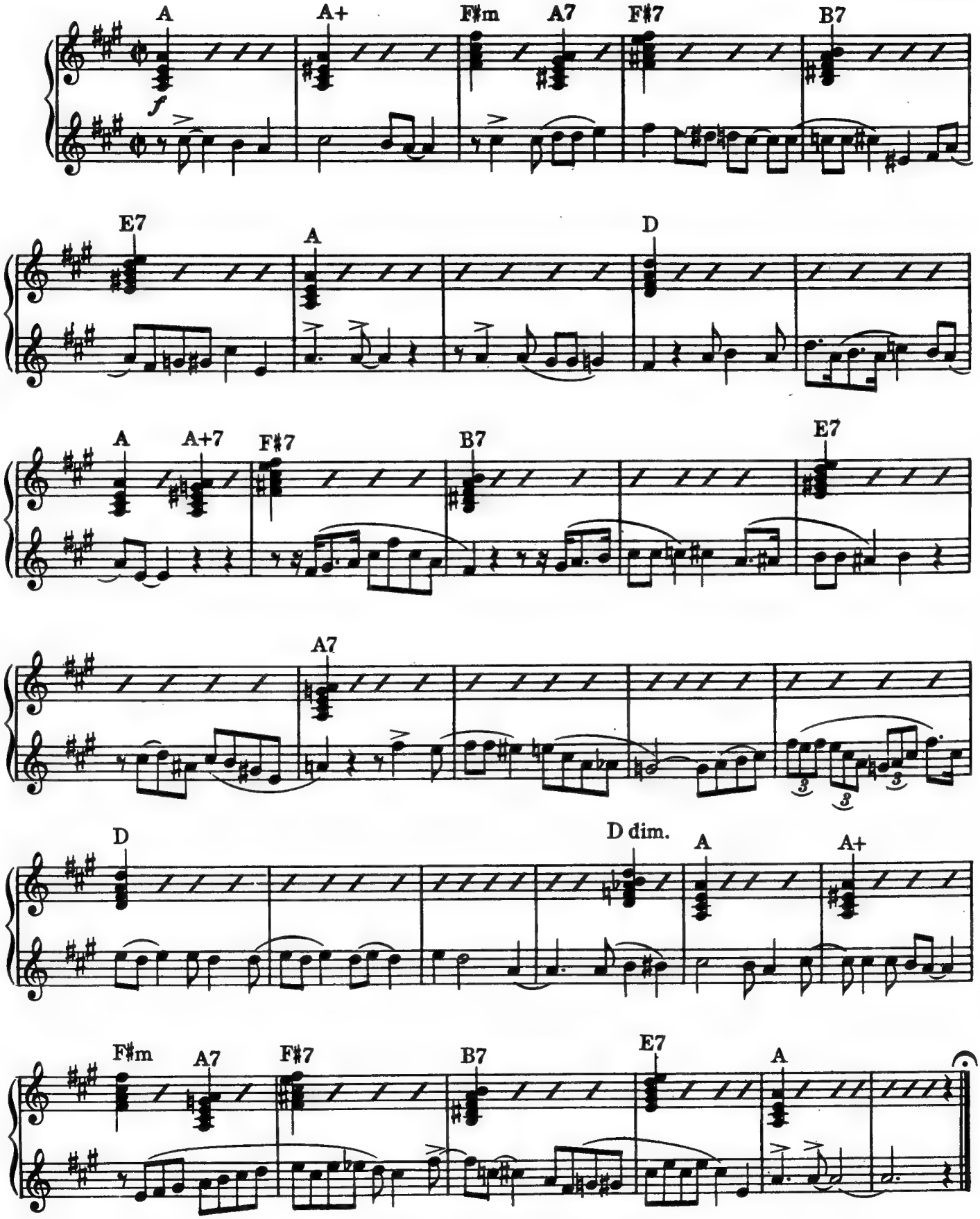
Copyright 1920 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1948 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright.

I Never Knew

(I Could Love Anybody Like I'm Loving You)

Tom Pitts
Ray Egan
Roy K. Marsh

Improvised

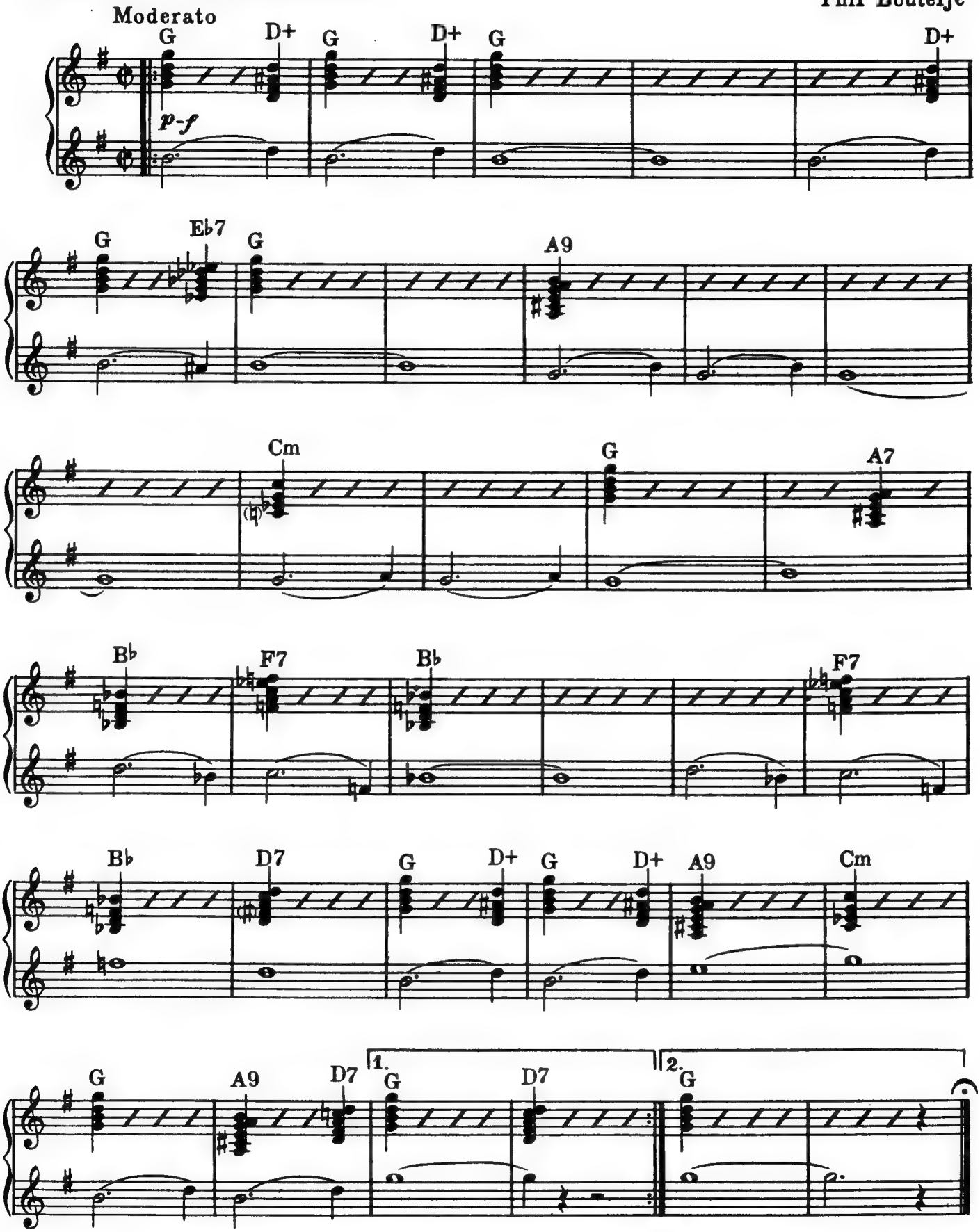


Copyright 1920 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1948 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

China Boy

The Melody As Written Originally

Dick Winfree
Phil Boutelje

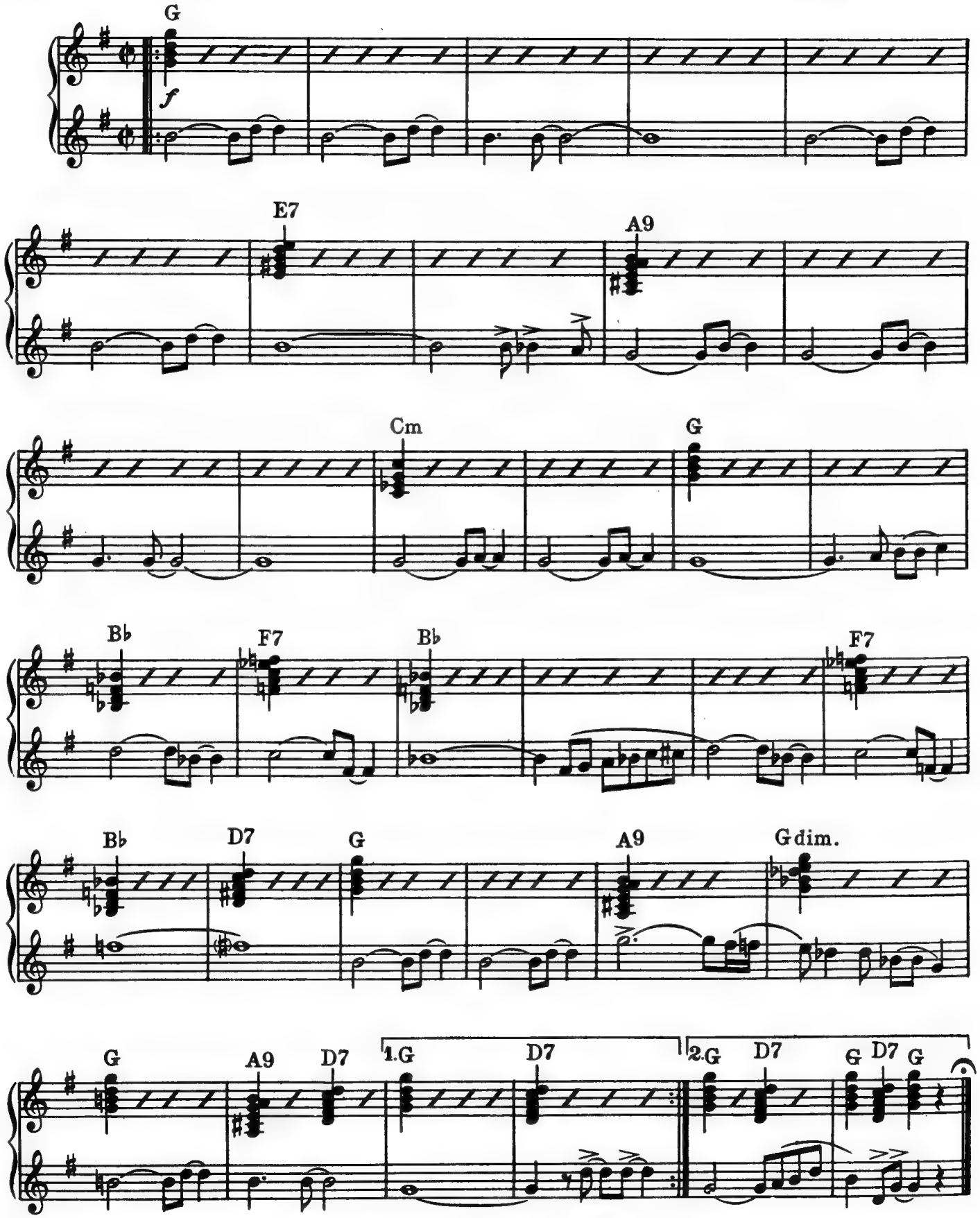


Copyright 1922 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1950 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

China Boy

Phrased Rhythmically

Dick Winfree
Phil Boutelje

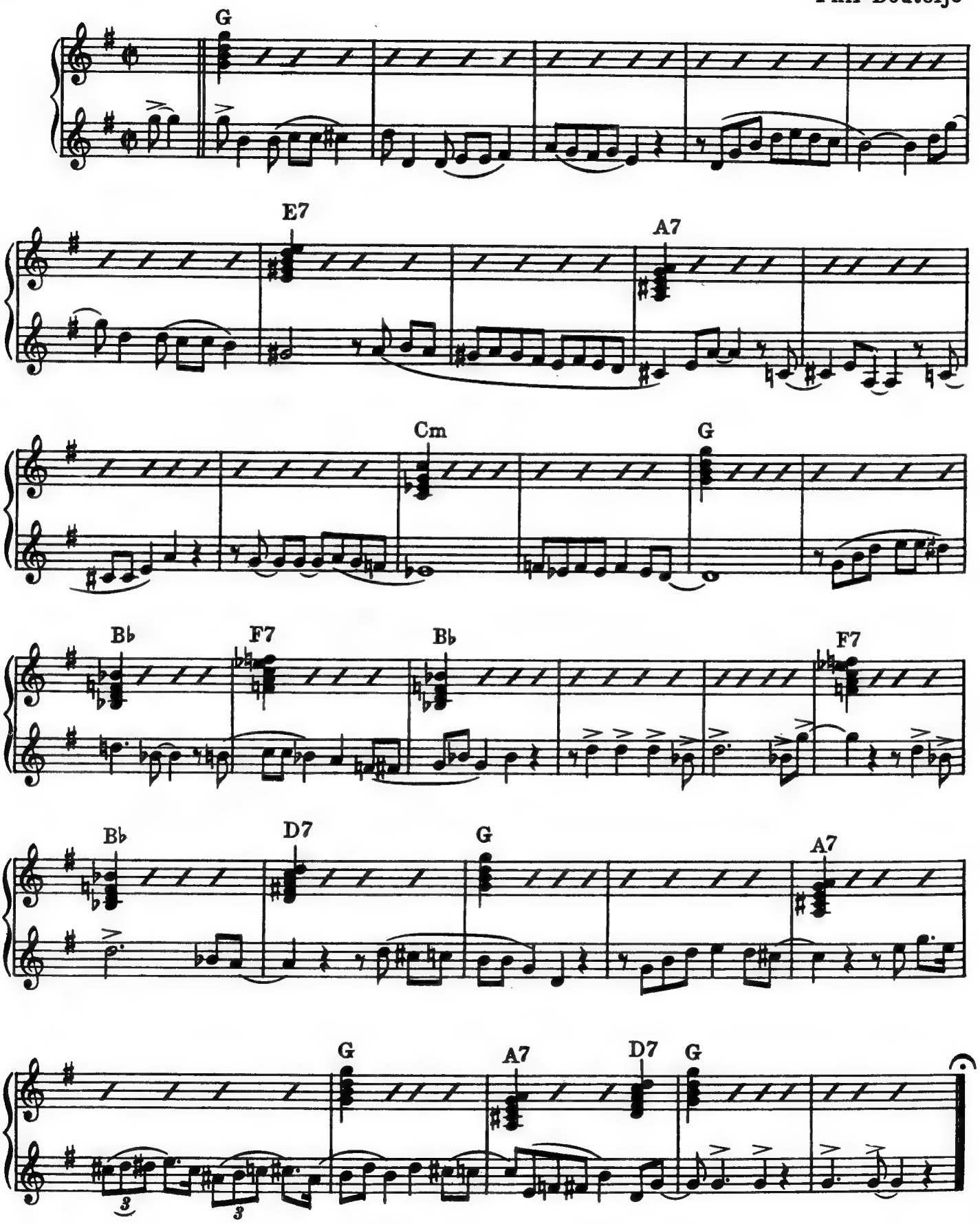


Copyright 1922 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1950 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

China Boy

Improvised

Dick Winfree
Phil Boutelje

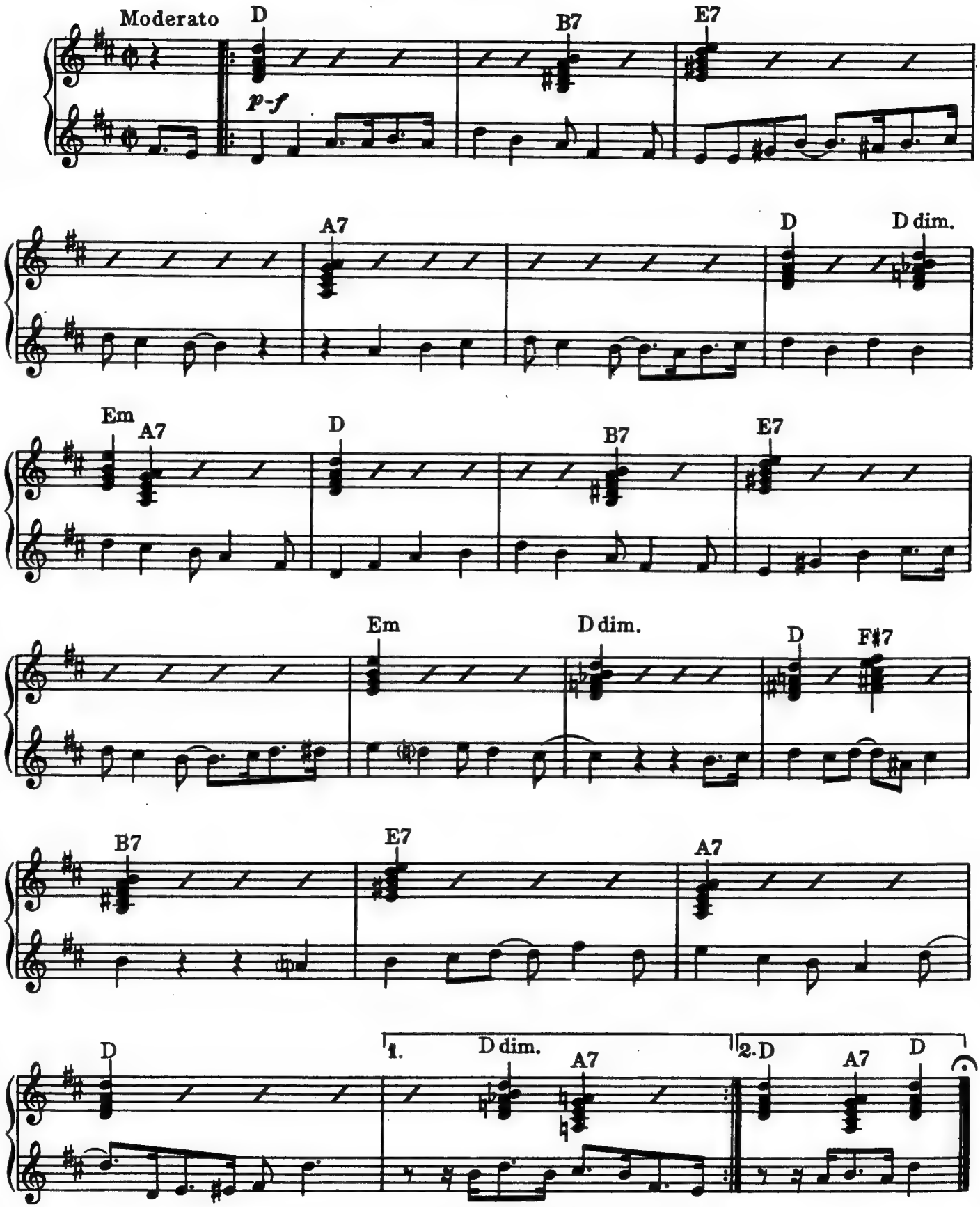


Copyright 1922 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1950 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

The Darktown Strutters Ball

The Melody As Written Originally

Shelton Brooks

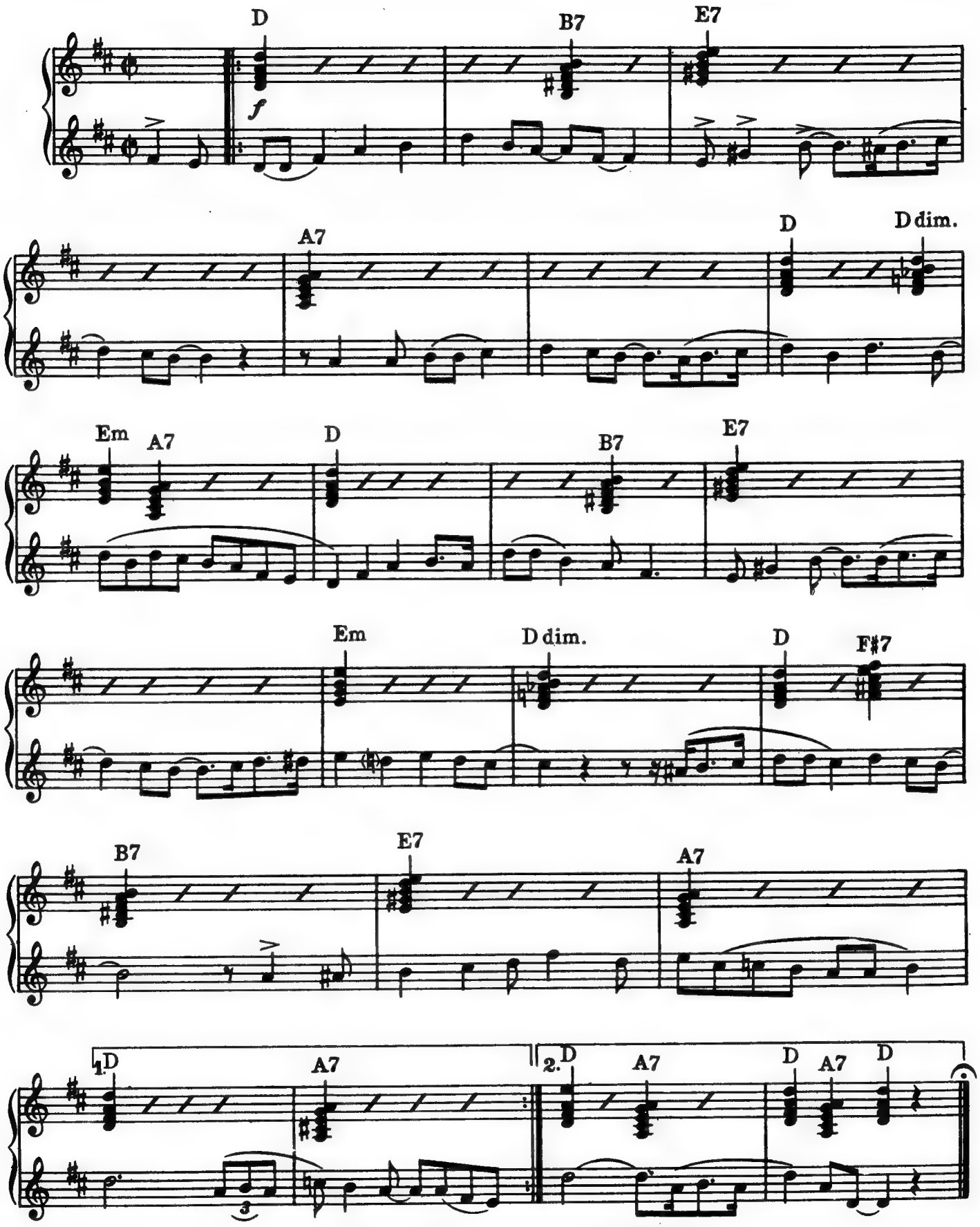


Copyright 1917 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1945 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

The Darktown Strutter's Ball

Phrased Rhythmically

Shelton Brooks

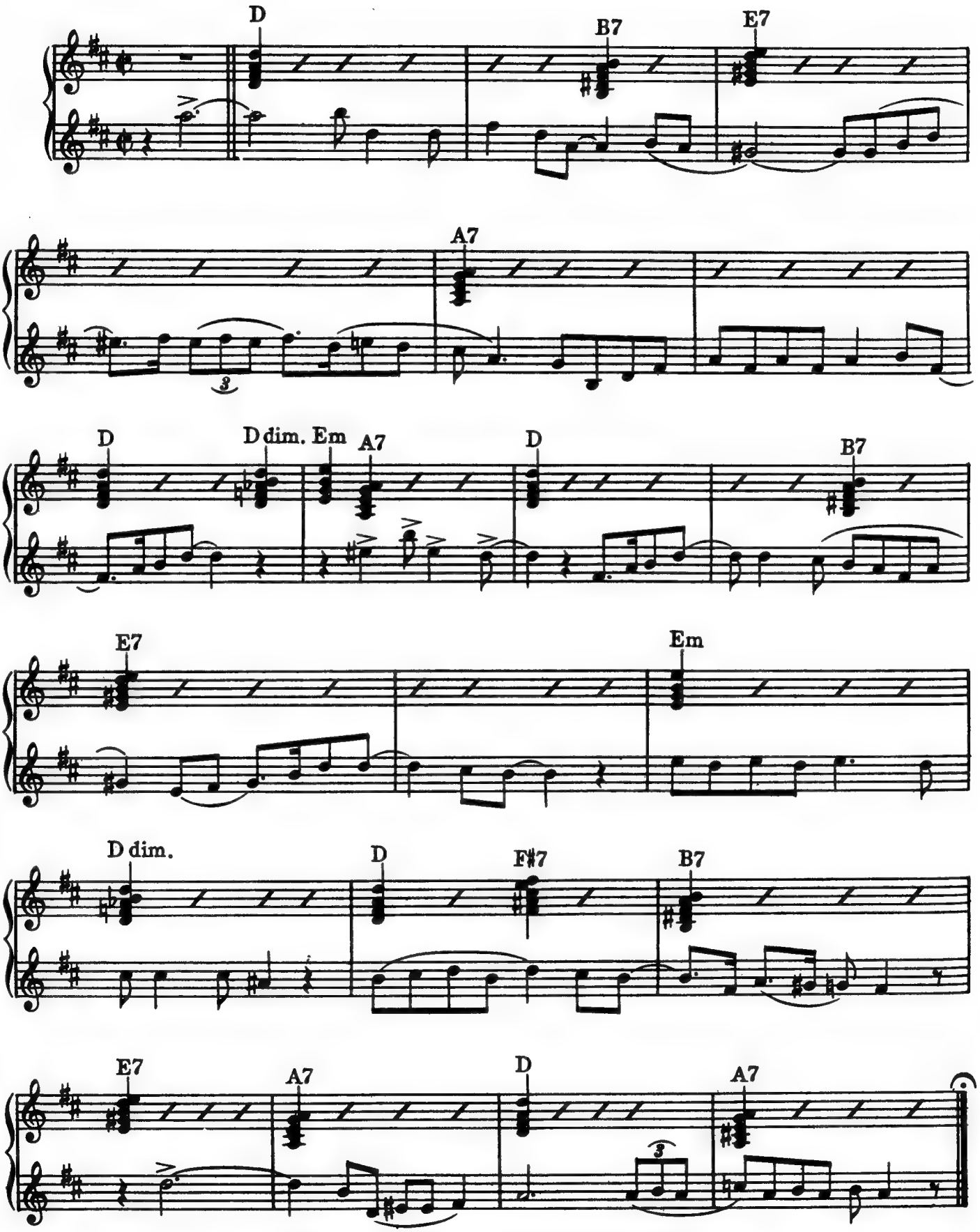


Copyright 1917 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1945 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

The Darktown Strutter's Ball

Improvised

Shelton Brooks



Copyright 1917 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
Copyright renewal 1945 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured
Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

RECORD CHORUSES

The remaining pages of this book are devoted to a number of compositions which are available on Victor and Brunswick records. Each one contains a "hot" trumpet chorus or part of a chorus which, in my opinion, are all good examples of my "swing" style. I do not advise copying the choruses note for note; rather, the student should, after playing them a few times, try to play or improvise an original one. The object is to develop a style "all your own;" one that is simple and natural.

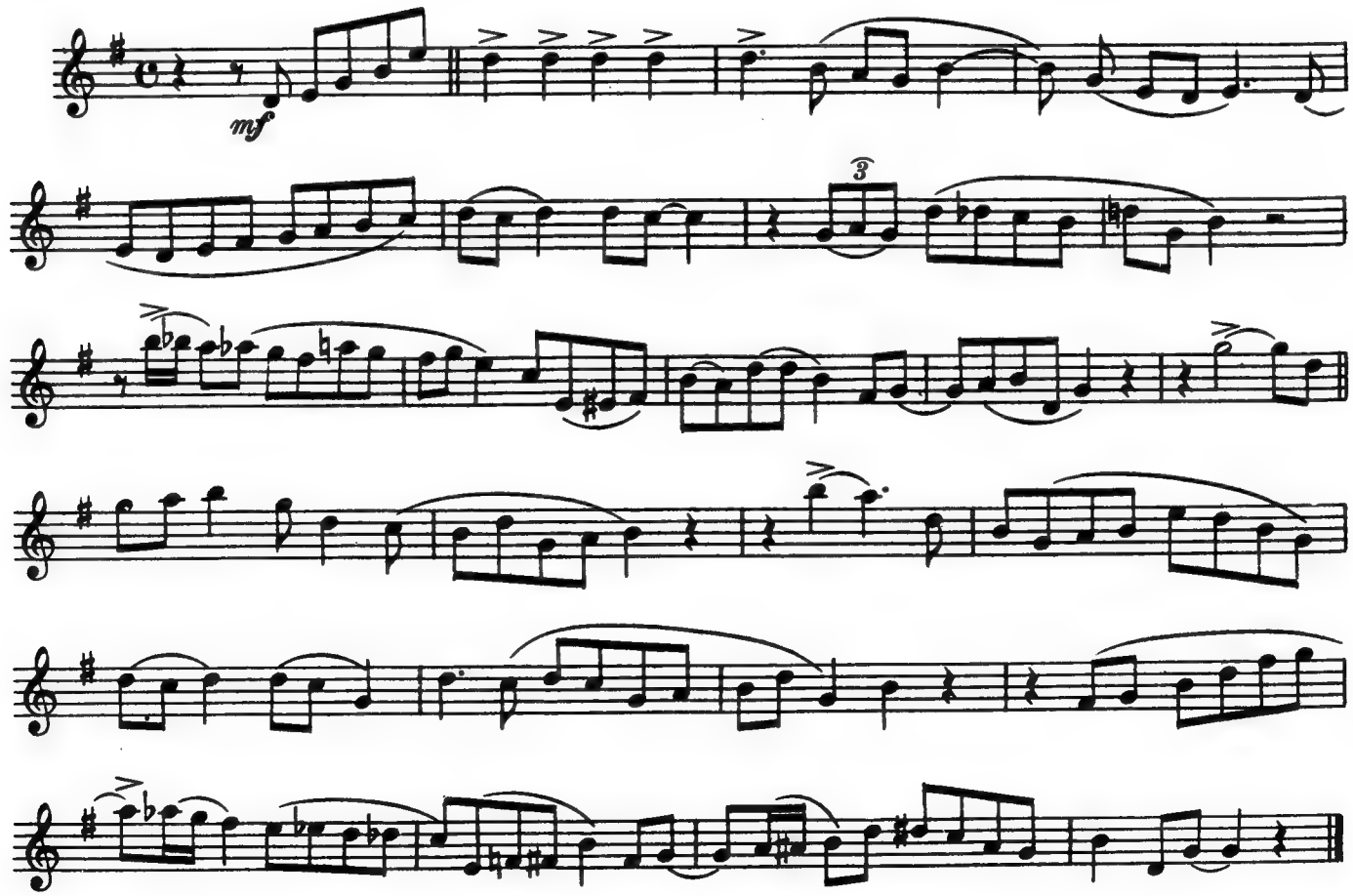
I cannot emphasize too greatly the importance of listening to good "swing" records made by the leading bands and artists of today. There are also any number of good old records, some of which are really "gems" in the art of improvising.

Roll 'Em

Victor Record No.25627-B

Benny Goodman and his Orchestra

Mary Lou Williams



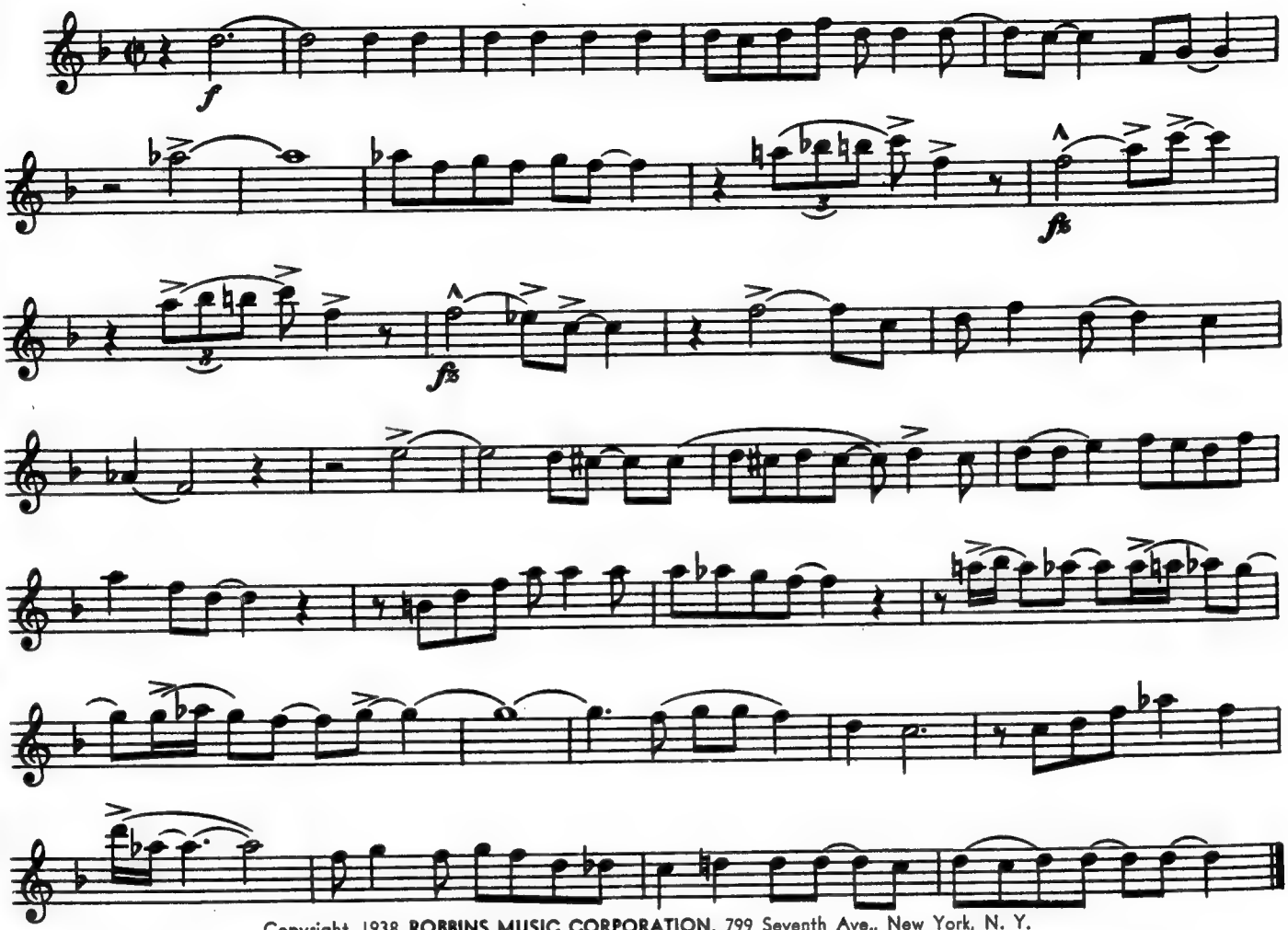
Copyright 1938 **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved, including the right of public performance for profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Life Goes To A Party

Victor Record No.25726-A

Benny Goodman and his Orchestra

Harry James
Benny Goodman

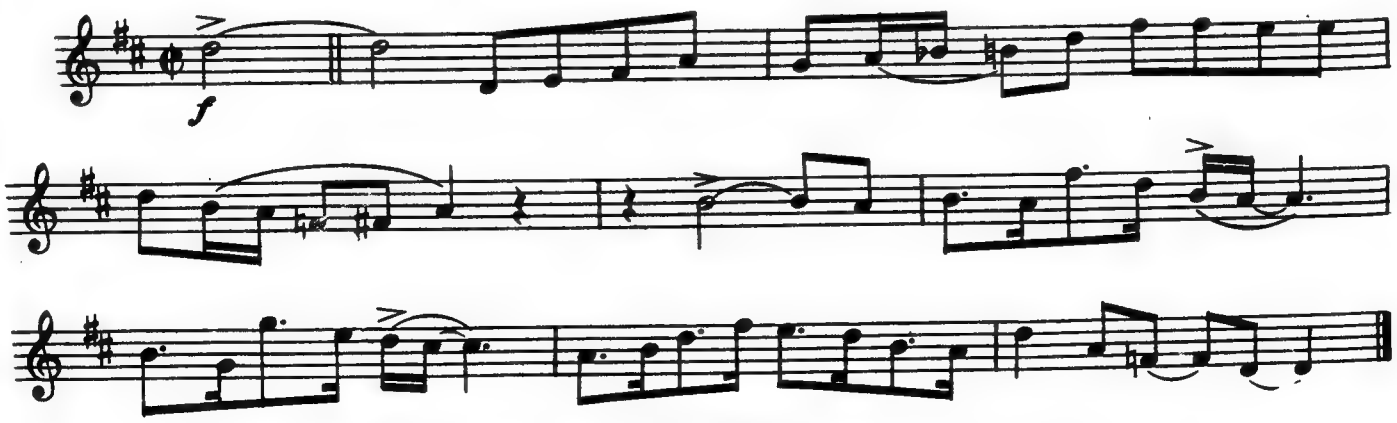


Copyright 1938 **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved, including the right of public performance for profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Loch Lomond

Victor Record No.25717-A

Benny Goodman and his Orchestra



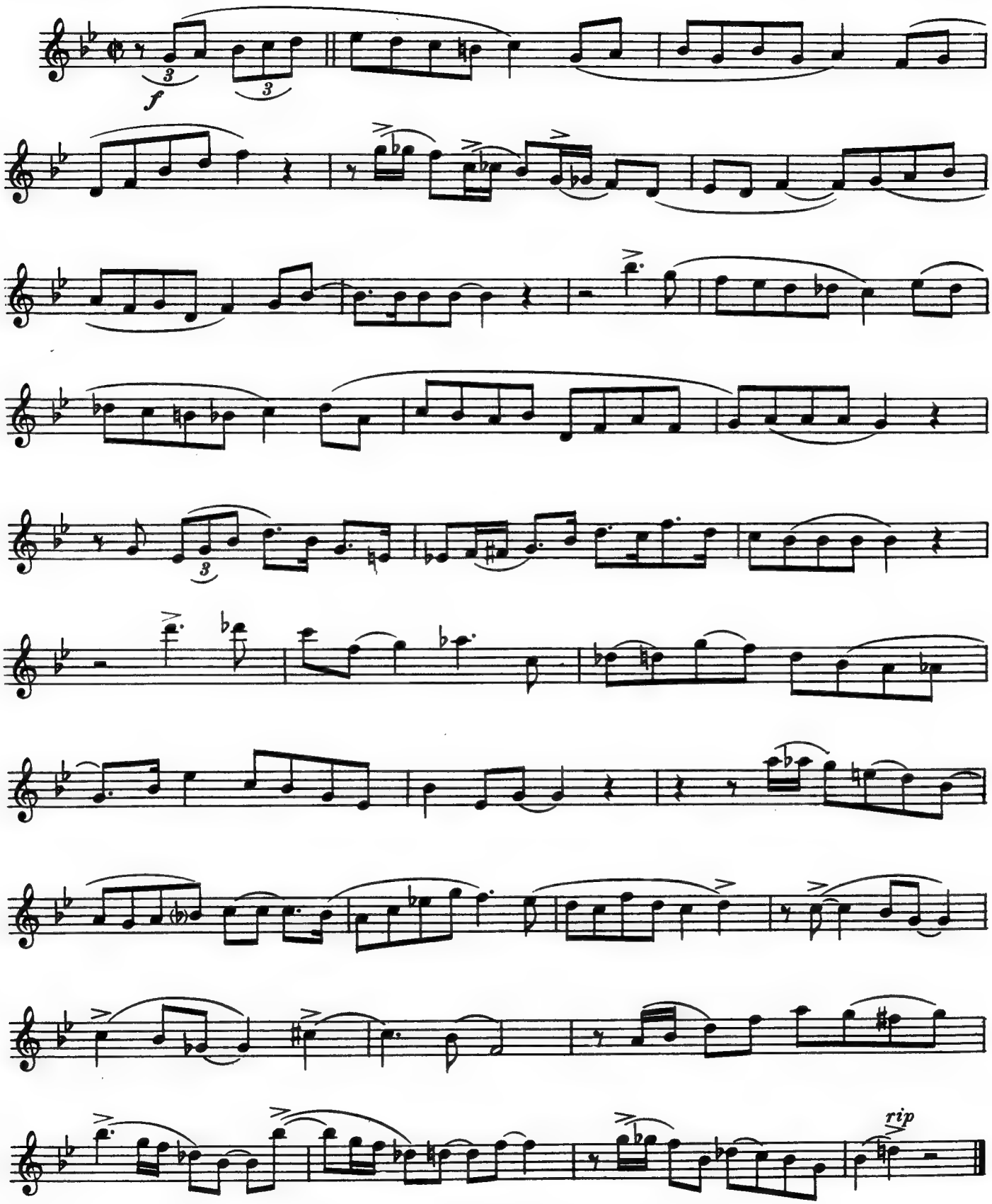
Copyright 1937 **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit.
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Camel Hop

Victor Record No. 25717-B

Benny Goodman and his Orchestra

Mary Lou Williams



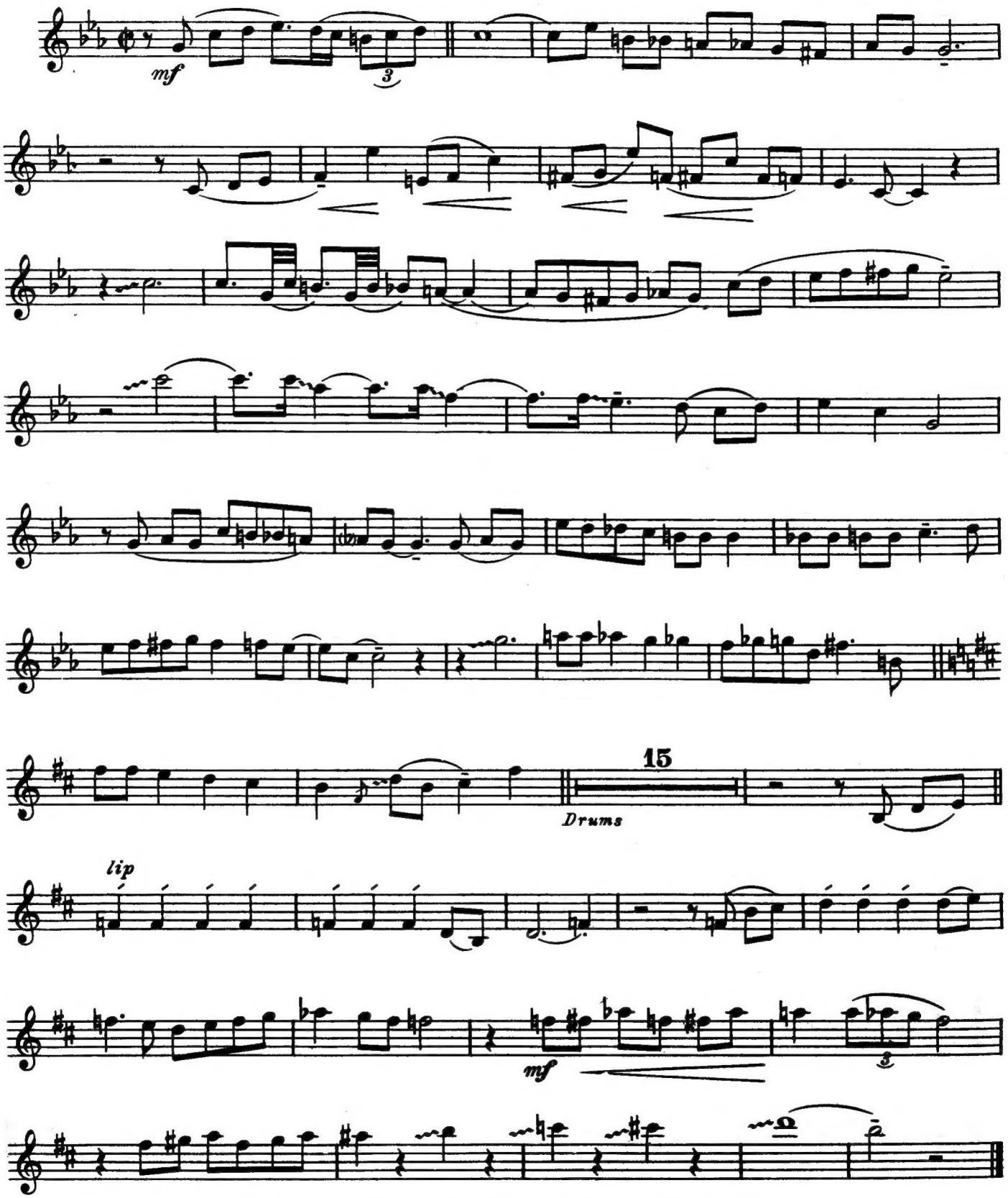
Copyright 1938 **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved, including the right of public performance for profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

Sing, Sing, Sing

Victor Record No.36205-B

Benny Goodman and his Orchestra

Louis Prima



Copyright 1936 **ROBBINS MUSIC CORPORATION**, 799 Seventh Ave., New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit.
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

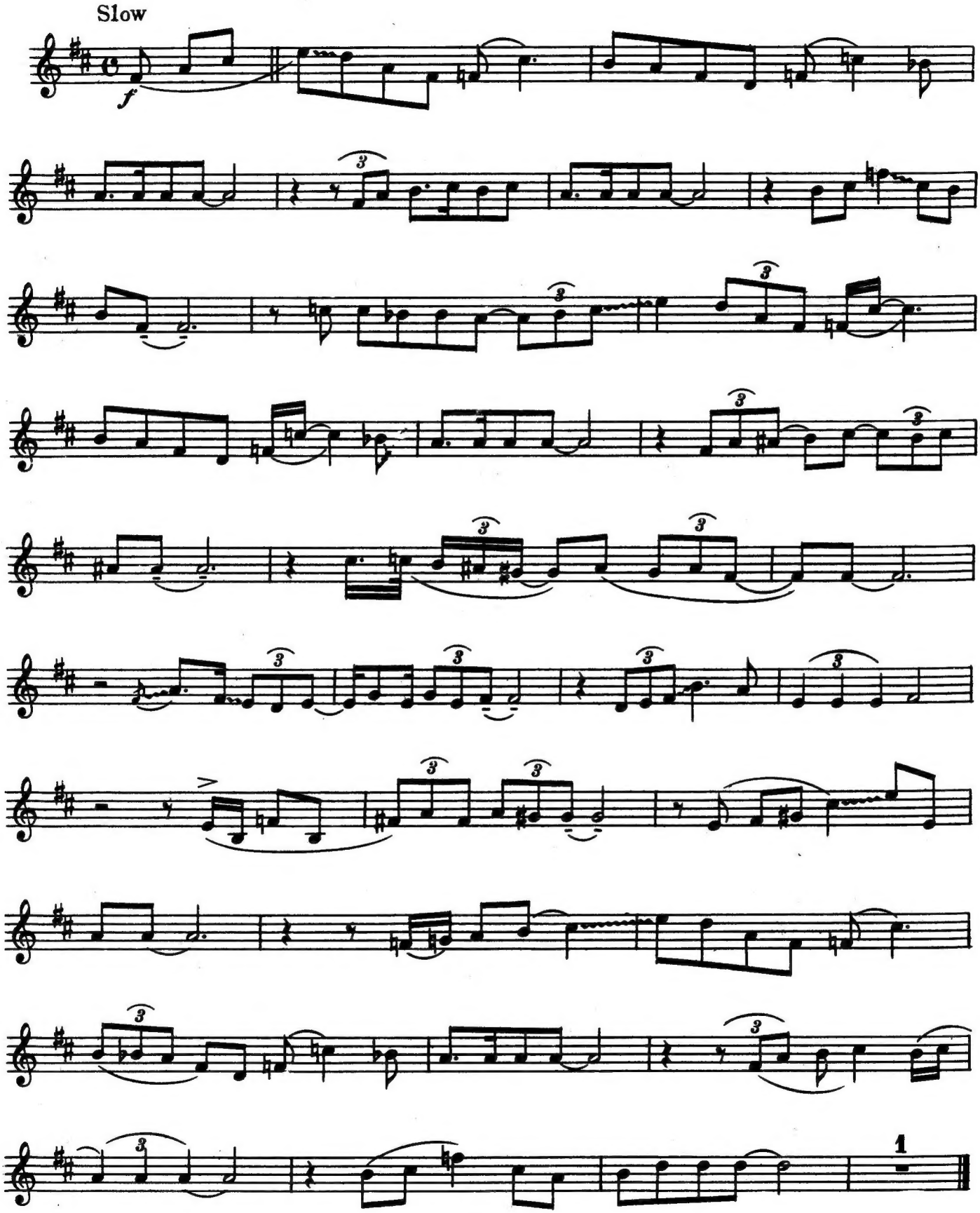
It's The Dreamer In Me

Brunswick Record No.8055

Harry James
and his Orchestra

Jimmy Dorsey
Jimmy Van Heusen

Slow



Copyright 1938 Leo Feist, Inc., 799 Seventh Avenue, New York, N. Y.
International Copyright Secured Made in U. S. A.
All Rights Reserved Including Public Performance For Profit
Any arrangement or adaptation of this composition without the consent of the owner is an infringement of copyright

MODERN TRUMPET SOLOS

with piano accompaniment

by **HARRY JAMES, BENNY GOODMAN,** *and* **COUNT BASIE**

TWO O'CLOCK JUMP

by **HARRY JAMES** *and* **BENNY GOODMAN**

LIFE GOES TO A PARTY

by **REX STEWART**

VELVET | MOORISH CASTLE | WEARY WEIRD

by **ZIGGY ELMAN** *and* **MARK WINSTEN**

MODERN DESIGN | RONDO FOR TRUMPET

by **RED NICHOLS**

TRUMPET SOBS | FUNNY NOTES

PLENTY OFF CENTER | GET WITH

by **MICKEY BLOOM**

CLAM CHOWDER | VALVELOCITY | DEBONAIR

by **MANNY KLEIN**

TIGER FANTASY

by **DONALD LINDLEY**

SLIDIN' AROUND | TRUMPET BLUES | NOTHIN' DOIN'

GOIN' NO PLACE | STEPPING FAST | SWEET STUFF

HOT AS A SUMMER'S DAY

by **HENRY LEVINE**

DIXIELAND HOP

Arranged by

HENRY LEVINE *(Dixieland Style)*

HOT LIPS | WABASH BLUES | TIGER RAG

Price $1.00 each

The World's Best Series Of Modern Instruction Books!

THE NEW SCHOOL OF MODERN MUSIC has progressed so rapidly, most methods have become old-fashioned. Here is your opportunity to obtain the greatest instruction books by foremost musicians, who *teach from practical experiences.*

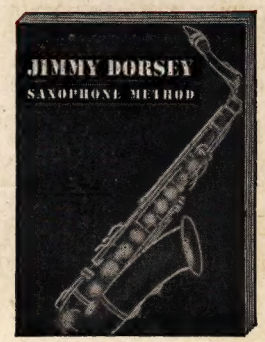
WHY THESE BOOKS ARE BEST SELLERS! In addition to complete studies, each book by a top-flight authority teaches you to develop style, the keynote of playing perfection! Therefore, they are the only modern methods available!

ARTIE SHAW
CLARINET METHOD

Written in collaboration with Arnold Brilhart.* The most modern clarinet studies and exercises published—plus Artie Shaw's clarinet solos of *Back Bay Shuffle, My Blue Heaven, I'm Coming Virginia, Rose Room,* etc.

*Designer of Enduro Reeds & Brilhart Mouthpieces

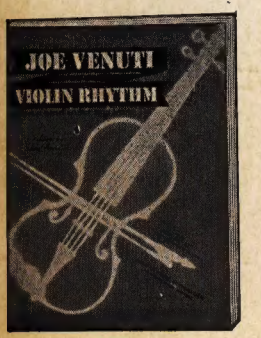
Price $3.00



JIMMY DORSEY
SAXOPHONE METHOD

Published for the first time! The foremost saxophonist teaches fingering, improvisations, embouchure, slurring, triple tonguing, etc., with exercises. Contains his solo arrangements of *Beebe, Hollywood Pastime, Tailspin, etc.*

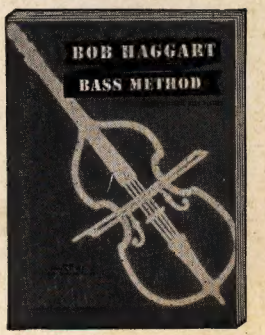
Price $3.00



JOE VENUTI
VIOLIN RHYTHM

The first important violin method in 10 years! Every phase of modern technique and harmony is fully illustrated with practical studies. Includes Venuti's violin solos of *Darktown Strutters' Ball, Wild Dog, Cheese and Crackers,* etc.

Price $3.00



BOB HAGGART
BASS METHOD

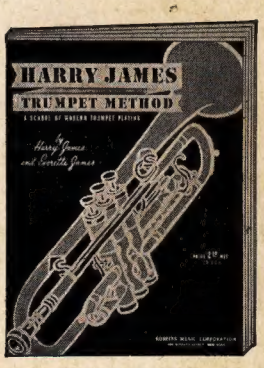
The most complete modern bass method published! Studies in "walking bass," chords, rhythms, bowing, cadences, etc. Includes Haggart's bass solos of *At The Jazz Band Ball, Just Strollin', South Rampart St. Parade,* etc.

Price $3.00

GENE KRUPA
DRUM METHOD

Contains instructions covering rim shots, cymbal breaks, bass drum beats, wire brush rhythms, etc.—explained for the first time! Also Krupa's tom-tom solo of "Sing, Sing, Sing" as recorded.

Price $3.00



HARRY JAMES
TRUMPET METHOD

Technical studies cover the hand trill, tonguing, transposition, lip slurs, breath control, etc. Includes Harry James' solo treatments of *Ciribiribin, Music Makers, Concerto For Trumpet* and seven others.

Price $3.00

HENRY LEVINE
MODERN DIXIELAND STYLE
for Trumpet · Clarinet · Trombone

The real lowdown on Dixieland music fully explained by the foremost authority. Includes Levine's Dixieland ensemble arrangements of *China Boy, The Darktown Strutters' Ball, Ja-Da, Runnin' Wild,* etc.

Price $1.50

JACK TEAGARDEN
MODERN TROMBONE STUDIES

Contains studies and exercises for lipping, chord formations, tonguing, improvisations on standard melodies and "the blues." Includes 14 hot choruses in the Teagarden style ...the emblem of trombone virtuosity.

Price $1.50

ROBBINS MUSIC CORPORATION • NEW YORK